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SATURDAY, JANUARY 30, 1904.

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LITERATURE

The Electress Sophia and the Hanoverian Succession. By Adolphus William Ward. (Goupil & Co.)

MESSERS. GOUPIL are to be congratulated on having secured the services of Dr. Ward for this book. The history of the succession of the House of Hanover is not merely a chapter in English history, it is the record of an event of far-reaching European importance, and no scholar would be competent to attack the subject who had not at his finger ends the intricacies of the dynastic and political history of the German States in the seventeenth and eighteenth centuries. Of living English scholars Dr. Ward stands alone in his possession of this knowledge. Accordingly, at last, we get the narrative of the Electress Sophia's life in its proper historical setting; the setting, that is, of a background not of English history, but of German and European history. And it is when we read the narrative in such light and such perspective that we reach a full consciousness of the debt which England owes to the House of Hanover. Whatever excuses—and there are many—can be found for the unconstitutional actions of the Stuarts, there can be no possible excuse for the unpatriotic aberrations of their foreign policy. In selling themselves to Louis XIV. as they did, Charles II. and his brother James were not selling the interests of England only but were putting in jeopardy also the very existence and independence of the Netherlands and the liberties of Germany. And it was as a masterly counterstroke to that betrayal of broader European interests that William of Orange undertook his expedition to England which resulted in the final overthrow of the Stuarts in 1688. As William III. died childless, the Act of Settlement became a necessary consequence of the Revolution of 1688—necessary, that

is, to preserve European peace, in the interests of the liberties of Germany, as well as in the interests of constitutional government in England. In this way, under the dynastic lead of the House of Hanover, England became Europe's bulwark against France, and she so continued for a century. The mere event, therefore, of the accession of the House of Hanover leads us far afield. Both its causes and its consequences are to be traced over a continent, and not merely in our island—over centuries of history, and not merely in the brief agitation of English parties over the Act of Settlement; and as the scope of the work covers a breadth of historic sweep which Dr. Ward alone of living Englishmen commands, so, too, the mere task of research itself demands a cosmopolitan. The materials for this history are to be sought abroad rather than at home—in the State archives at Hanover, Sophia's own memoirs and letters, the correspondence of Leibnitz, and a whole host of subsidiary foreign authorities rather than in the English Record Office or in subsidiary English authorities.

In 1613 Elizabeth, the only daughter of James I. of England, married Frederick V., Elector Palatine. The marriage had a high political significance. By it James I. identified himself and his country with the cause of Protestantism in Germany, as a counterbalance to the union between the Courts of France and Spain, and England thereby assumed again the position which she had held under Elizabeth—that of being the representative Protestant power in Europe. But popular as was the marriage at the time, and high as were the hopes of militant Protestantism in England, its outcome was destined to be but another chequered chapter in royal history. In the Thirty Years' War Elizabeth's husband was crushed as between the upper and the nether millstone, while England stood supinely by. In October, 1619, Frederick was elected King of Bohemia, and for one short year Elizabeth shared with him a transitory regal splendour at Prague. Then Frederick was hurled from his Bohemian throne, and lost not only his newly acquired kingdom, but also his own hereditary dominions of the Palatinate. For the rest of her life Elizabeth of Bohemia was an exile, in Germany, in the Netherlands, and finally in England, where she died—a not very honoured or chivalrously treated pensioner of her nephew Charles II.

It was whilst she was a pensioned exile at the Hague that this high-spirited but frivolous princess gave birth, in 1630, to her youngest daughter Sophia, who was to become by marriage Electress of Hanover, and by the Act of Settlement heiress to the English throne.

To Englishmen the interest of Sophia's younger days, up to the time of her marriage, centres not so much in herself as in her brothers and sisters, and in the curious series of events which removed them one after the other from standing between her and the English succession—Elizabeth, who died as the Protestant Abbess of Herford; Louis Hollandina, who became the Catholic Abbess of Maubuisson; and all her brothers, including Prince Rupert, who spent the evening of his stirring life amidst his chemical apparatus and pictures, in the Round Tower at Windsor. All this is a story that carries

us too far afield, and must be read in Dr. Ward's sympathetic pages.

Strange as was the fate which reserved to Sophia, the youngest of thirteen children, the sole inheritance of the Stuarts, almost equally strange was the course of events which reserved to her husband the undivided inheritance of the Hanoverian line of the Guelphs.

The original Duchy of Brunswick, which had been granted as an imperial fief to Otto the Child, had been divided on his death into the separate territories and titles of Brunswick and Lüneburg. This main division was never undone; it lasted till modern times. In its turn each branch was subject to subdivisions and repartitions, although the rulers strove hard to prevent the decline of their house by such a process of splitting-up. The principle of primogeniture was not enforced till the close of the seventeenth century, and in its absence the two Guelphic lines were reduced to the adoption of the principle of indivisibility of tenure, with its accompaniment of voluntary fraternal renunciation.

For the Brunswick-Lüneburg branch this principle was established in 1592, and confirmed in 1610, and the importance of it became apparent when, in the course of the next few years, the inheritance of this branch became again reunited in the descendants of Ernest, Duke of Celle. His grandson George, who died in 1641, was the sixth of seven brothers, all of whom remained unmarried, in order that the undivided territory of the house might be perpetuated in the single progeny of this their brother George. It was thus given to him to unite in his house the territories of Grubenhagen and Calenberg, as well as Lüneburg-Celle. Duke George himself left four sons. Of these the first, Christian Louis, ruled as Duke of the Lüneburg-Celle portion until his death in 1665, when he was succeeded by his second brother, George William. At one time George William contemplated marriage, and actually paid his addresses to Sophia herself; but suddenly changing his mind, he strongly urged his youngest and favourite brother Ernest Augustus to marry Sophia, and so perpetuate the house, he himself undertaking, by a formal documentary renunciation, to remain unmarried, in case of Ernest Augustus being blessed with male offspring. Substantially the arrangement was carried through and acted upon, and it was in this way that Sophia, the youngest scion of the Stuart Electress Palatine, became the wife of the youngest scion of the Brunswick-Lüneburg-Celle line. And in this way also their son in his turn (George I. of England) became the single heir of the Stuarts in England and of the Guelphs in Hanover. To those who wish to pursue the story of this complicated tangle of family relationships—and it is a story abounding in the vivid interest of personality—we recommend the perusal of Dr. Ward's pages.

But to most Englishmen the interest in the Electress Sophia begins at the point where this complication of dynastic marriages and succession had already worked itself out to one clear conclusion, and when the devious course of events had left her sole heiress presumptive of the

English crown. From the first moment that William of Orange conceived the possibility of expelling James II. from the English throne, it became a part of his design to interest Sophia in the question of the English succession. Before he sailed on the expedition which was destined to lead to the final expulsion of the Stuarts from England, engagements in his favour had been already entered into by the Elector Frederick William of Brandenburg and by the Landgrave Charles of Hesse Cassel, and it was with the object of facilitating a similar engagement with the Hanoverian house that William sent from the Hague a messenger to the Electress Sophia to point out that, if issue from the daughters of James II. (Mary and Anne) failed, the title to the throne would vest in her and her posterity. The underlying motive in William's mind was twofold—to secure the succession of a Protestant to the English throne, and to cement his alliance with the Protestant powers of North Germany in his resistance to Louis XIV. It was this same double motive which dictated the attempt William made in 1689, through his mouthpiece in the House of Lords, to have Sophia's name inserted in the Bill of Rights and Succession. When the project failed, partly in consequence of the political strife between the two Houses of Parliament, William wrote as apologetically as he could to Sophia, and she in her turn cordially thanked him for his exertions on her behalf. And there the question of succession rested for eleven years. But though the question itself remained in abeyance, the main motive of William's continental policy remained at work. He appointed Sir William Dutton Colt an envoy extraordinary from England to the Brunswick Courts, supported the efforts of the House of Hanover to obtain the electoral dignity, and had his reward when, as part of the bargain (*Kurtraktat*) between Sophia's husband and the Emperor Leopold, the House of Hanover definitively threw in its lot with the interests of the Empire and of the Grand Alliance. The circle of this diplomacy was completed in 1692 by the conclusion of two treaties between Hanover and England, and Hanover and the United Provinces, by which the forces of Hanover were virtually taken into the pay of the allies. When the English House of Commons took exception to the liberality of these subsidy treaties, the crushing and conclusive answer was made that if the Hanoverian forces were not paid by England, France would be only too happy to pay them.

The importance to William's schemes of the support of the House of Brunswick lay in the fact that such support almost of necessity involved that of the House of Brandenburg. These predominating Protestant powers of North Germany were united by political as well as matrimonial bonds, and their united accession to the league against Louis XIV. was one of the corner-stones of William's political system. It was, therefore, out of regard to that system as a whole, and to his own position as the leader and organizer in Europe of the opposition to Louis, that William advocated the succession of Sophia to the English throne. Apart from

the broad issues of European policy which thus centred round the person of Sophia, there is a vivid personal interest in these diplomatic moves of 1690-2, in the fact that in them the philosopher Leibnitz at last appears on the scene as the adviser of Sophia, playing that faithful, if rather over-busy, part in them which he maintained till the end.

The concluding chapter in the story of this diplomatic contest can be told more briefly. After the conclusion of the Partition Treaties with Louis, William imagined he had gained a breathing-space and that provision had been made for the peace of Europe. He accordingly became less zealous about the Hanoverian succession. He even seems to have toyed with the thought of marrying again. But in 1700 all hesitation was swept from his mind, and from the mind of the British nation, when Louis XIV. accepted for his grandson the Spanish succession. In February, 1701, the French troops surprised the Dutch garrisons in the Barrier fortresses, and in the same month the British Parliament met to consider "matters of the highest importance." The speech from the throne recommended the further limitation of the succession in the Protestant line, and a proposal for carrying this into effect was at once brought in by the Whigs. So intense was the Protestant and anti-French feeling of the nation, that the Bill passed without difficulty through a house dominated by a Tory majority. It received the royal assent in June, 1701.

Three months later the exiled Stuart, James II., died in France, and his son was at once recognized as King of England by Louis XIV. of France, Philip of Spain, and Pope Clement XI. Accordingly, in the final form of the instrument of the Grand Alliance a clause was inserted binding the contracting powers not to conclude peace until the King of England should have received satisfaction for the grave insult involved in this recognition of "the pretended Prince of Wales" as King. Thus, in Dr. Ward's words, the war of the Spanish succession was to become also the war of the English succession.

From the moment that the Act of Settlement passed the interest of the average Englishman in the personality of the Electress Sophia ceases. She never succeeded to the English throne, for she died a few weeks before Queen Anne herself; and it was left to her son to ascend the throne as George I. But, in truth, these last twelve years of Sophia's life are, from the point of view of English political history, of absorbing interest, covering as they do the whole field of Whig and Tory strife and Jacobite intrigue. Most Englishmen are acquainted with this story from the English side only. In Dr. Ward's pages we find for the first time a calm and scholarly exposition of it from the Hanoverian side. Compendious as the statement is, it forms a contribution of the first importance to our history, and we can only refer our readers to it, whilst expressing our obligations to the author for it. We have no space left for more than passing reference to the noble series of portraits and illustrations which grace the book. In the main they are derived from the Duke of Cumberland's collections of

portraits at Hanover and Herrenhausen, and those of the Earl of Craven at Combe Abbey, the latter comprising the historic assemblage of pictures of Queen Elizabeth of Bohemia. If there is anything in such a wealth of illustration that we miss, it is only a portrait of Leibnitz himself, the devoted lifelong friend and counsellor of Sophia.

A New English Dictionary on Historical Principles.—Lock—Lynn. (Vol. VI.) Edited by H. Bradley. (Oxford, Clarendon Press.)

THE completion of the letter *L* is a subject for congratulation to Mr. Bradley and his colleagues, and to those of the public who are sensible enough to be following as subscribers the progress of this indispensable work of reference. It has already been explained that the 'New English Dictionary' is a universal glossary; we may add that to an appreciable extent it is also a universal commentary on English books, though it does not always choose the best literature to illustrate words. George Meredith may have cherished a reminiscence of sixteenth or seventeenth century writers in his "loquent," "loquently," "loquency." The adjective in 'Lives of the 'Lustrious' appears in the literal sense to be a sober seventeenth-century word. In fact, sundry derivatives and compounds, which seem to have been formed by modern authors, are recollections or resuscitations of much earlier words. For instance, Byron's "lovelorn" and Howells's "lunatical" prove to be Elizabethan. Under "lucky" we read "idly float on lush and luskly flow | Of sense" (W. S. Mayo, 1873); but both the instances of figurative use of "lush," 2 d, seem to mean "luxuriant," which sense is surely out of place in this passage, where "languid," figurative for "1. Lax, flaccid; soft, tender," would be more appropriate; but perhaps in such an alliterative phrase the writer was regarding sound more than sense. Drayton (1604) gives a literary stamp to "lucky," which Mayo may have taken from a modern dialect. Macaulay recommends the study of Fox's speeches to "every man who wishes to learn the science of logical defence" (1835). A sentence like this is needed to illustrate "logical" in the sense "of the nature of formal argument," as the only modern quotations give "logical writers"—writers on logic, and "logical generalizations and names of classes." Macaulay in the same essay speaks of poetical imagination, and "that lower kind of imagination which is necessary to the historian." Some such quotation is wanted under "lower" (adj.). For though this use of "low," as a correlative to "poetical" or "sublime," is common enough, its meaning is not defined by lexicographers. The historian's imaginative power is not "undignified" or "wanting in elevation, commonplace, mean," or "abject," but merely controlled by scientific method, concerned with realities actual or potential, and stimulated by the study of objective phenomena. Here we have an instance of a word which has accumulated various significations, taking divers colours in divers contexts from words with which it is

associated, and so defying the efforts of the most assiduous illustrator.

The longest article in this double section is that on the verb "look," which contains five divisions, forty-seven subdivisions, or some 130 paragraphs, in each of which a distinct meaning or use is explained and illustrated. Two divisions with thirty-seven subdivisions are devoted to specialized uses with prepositions (other than "at" and, when the use is not specialized, "on," "upon," "to") and adverbs. The combination "look to" is used in modern English in at least six distinct ways, this section giving nine headings, illustrated by fifty-eight quotations. The article on "long" (adj.) is swollen by a multitude of combinations, although several are treated in separate articles—e.g., "long-acre," "long-beard," "long-boat," "long-bow," "long cloth," "long coat," "long-eared," "long Tom," and "long-winded." Under "caracal" we read it "is generally supposed to be the 'lynx' of the ancients"; under "lynx," "the lynx of the ancients is the CARACAL." It is noteworthy that the five quotations of "lunch," "luncheon," earlier than 1650 are from a Spanish-English and a French-English dictionary, two translations, and a passage relating to the Netherlands (in which "luncheon" is probably a printer's error for "luncheon"). In Cotgrave's Dictionary we find "*Tromson*, a truncheon or little trunk, a thick slice, luncheon, or piece cut off"; so that it is probable that the form "luncheon" is due to the old synonymous "truncheon." All this is against the suggested evolution of "lunch" from "lump," and the extension of "lunch" to "luncheon." Either "lunch" is short for "luncheon" from Spanish "lonjon," intensive of "lonja" = slice (of bacon), or "luncheon" is from "lonjon," and "lunch" from "lonja." That "lonjon" = thick slice, does not appear in Spanish dictionaries goes for little, as their vocabularies are very incomplete. It is a pity that Carlyle coined "loselism" = losels collectively, instead of reviving Caxton's and Skelton's "loselry." To "the only certain instances of Celtic derivation" given in the introductory note should be added "losset," Irish "losad" = a wooden tray. Under "loop" (sb.) the substantive of the phrase "looping the loop" is noticed, but the absurd verbal is not explained under "loop" (vb.) or "looping," an omission which is perhaps intentional.

As to "lynch law," earlier "Lynch's law" or "Linch's law," we are informed:—

"The origin of the expression has not been determined. It is often asserted to have arisen from the proceedings of Charles Lynch, a justice of the peace in Virginia, who in 1782 was indemnified by an act of the Virginia Assembly for having illegally fined and imprisoned certain Tories in 1780. But Mr. Albert Matthews informs us that no evidence has been adduced to show that Charles Lynch was ever concerned in acts such as those which from 1817 onward were designated as 'Lynch's law.' It is possible that the perpetrators of these acts may have claimed that in the infliction of punishments not sanctioned by the laws of the country they were following the example of Lynch, which had been justified by the act of indemnity; or there may have been some other man of this name who was a ring-

leader in such proceedings. Some have conjectured that the term is derived from the name of Lynche's Creek, in South Carolina, which is known to have been in 1768 a meeting-place of the 'Regulators,' a band of men whose professed object was to supply the want of regular administration of criminal justice in the Carolinas, and who committed many acts of violence on those suspected of 'Toryism.'"

The first section of *L* was issued April 1st, 1901; the publication of the letter and half volume was completed on October 1st, 1903; so we may expect the letter *N* to be completed by April 1st, 1906, and the whole work to be finished in about seven years, if not sooner. It is to be hoped that vols. vi., vii., and viii. will be finished on or before October 1st, 1907, and that the editors will be stimulated and heartened not only by a clearer vision of their goal, but also by a progressive increase of supporters.

The Principal Navigations, Voyages, Traffiques, and Discoveries of the English Nation, made by Sea or Overland to the remote and farthest distant Quarters of the Earth at any time within the compass of these 1600 Yeeres. By Richard Hakluyt. Vols. I. and II. (Glasgow, MacLehose & Sons.)

READERS of the *Athenæum* will welcome the first volumes of an enterprise to which we extended our encouragement during the excursions and alarms of its inception. The two volumes now issued give every promise of a worthy edition of a classic work; they are of a convenient size, well printed on good paper, remarkably free from printers' errors, and illustrated by contemporary maps in facsimile and engravings. Reproductions of the original title-pages are also provided, unfortunately not on the same scale.

Hakluyt was a Londoner, born about 1552, and brought up in the days of the early expansion of Elizabethan commerce. He was educated at Westminster and Oxford, and was a Student of Christ Church. He died in 1616, and is buried in Westminster Abbey. In his dedication to Walsingham he speaks of the awakening of his interest in geographical matters in his cousin's rooms while he was yet a schoolboy, and tells how later in his public lectures at Oxford he was the first to introduce the use of maps, globes, &c., both old and new, to the University. The outcome of this interest, and of his consequent acquaintance "with the chiefest captaines at sea, the greatest merchants, and the best mariners of our nation," was the publication of the extremely rare anonymous quarto '*Diuers Voyages touching the Discouerie of America*,' &c., 1582. He then passed over into France with Sir Edward Stafford, Elizabeth's ambassador there, and remained with him for five years, publishing in 1586 at Paris '*Four Voyages to Florida*' in French, and translating it into English the next year, after publishing an edition of Peter Martyr's '*De Orbe Novo*.' He returned to England in 1587, "with the honorable the Lady Sheffield, for her passing good behavior highly esteemed in all the French court, determined, notwithstanding all difficulties, to undertake the burden" of preparing his

magnum opus '*The Principal Navigations*,' &c., of which the first edition was published in 1589 in one volume folio. His object was to vindicate his fellow-countrymen from the reproach

"of a sluggish security and continuall neglect of the discoveries and notable enterprises (to be made) by sea, which singular opportunity, if some other people our neighbors had been blessed with, their protestations are often and vehement, they would farre otherwise have used."

And truly the story he had to relate was worth telling. He told of the East, with sailings from Balsara to Ormuz, to Constantinople in Romania, to the Citie of Marocco, to Benyn, and round about the dreadful Cape of Bona Speranza, as far as Goa; of the North, with the discoveries of the Isle of Nova Zembla, and of the sea eastwards towards the river of Ob:—

"After this the opening by sea of the great Dukedome, and Empire of Russia, with the notable and strange journey of Master Jenkinson to Boghar in Bactria";

of the West, with all the romance of Drake, Oxenham, Frobisher, Davis, Gilbert, and Raleigh, and, as he says,

"for the conclusion of all, the memorable voyage of Master Thomas Candish into the South Sea, and from thence about the globe of the earth doth satisfy mee, and I doubt not but will fully content thee."

It is a wonderful book, and a fortunate author indeed was he whose chiefest lights were due "to Sir John Hawkins, Sir Walter Raleigh, and my kinsman, Master Richard Hakluyt, of the Middle Temple."

Ten years later a second edition, in three volumes folio, appeared (1598-9, 1600), passing through the press while another and as great a man was elected in his turn Student of Christchurch, Robert Burton. The apposition is not without a significance of its own. We have little of Hakluyt's own writing in comparison with the bulk of his work, but what there is of it has more than a little of the style of '*The Anatomy of Melancholy*.' Might not Burton himself have written this passage?—

"To harpe no longer upon this string, and to speake a word of that just commendation which our nation doe indeed deserve: it can not be denied, but as in all former ages, they have bene men full of activity, stirrers abroad, and searchers of the remote parts of the world, so in this most famous and peerlesse government of her most excellent Majesty, her subjects through the special assistance, and blessing of God, in searching the most opposite corners and quarters of the world, and to speake plainly, in compassing the vaste globe of the earth more then once, have excelled all the nations and people of the earth. For, which of the kings of this land before her Majesty, had theyr banners ever seene in the Caspian sea? which of them hath ever dealt with the Emperor of Persia, as her Majesty hath done, and obtained for her merchants large and loving privileges? who ever saw before this regiment, an English Ligier in the stately porch of the Grand Signor at Constantinople? who ever found English Consuls and Agents at Tripolis in Syria, at Aleppo, at Babylon, at Balsara, and which is more, who ever heard of Englishman at Goa before now? what English shippes did heeretofore ever anker in the mighty river of Plate? passe and repasse the unpassable (in former opinion) straight of Magellan, range along the coast of Chili, Peru, and all the backside of

Nova Hispania, further than any Christian ever passed, traverses the mighty breadth of the South sea, land upon the Luzones in despite of the enemy, enter into alliance, amity, and traffice with the princes of the Moluccas, and the Isle of Java, double the famous Cape of Bona Speranza, arrive at the Isle of Santa Helena, and last of all return home most richly laden with the commodities of China, as the subjects of this now flourishing monarchy have done?"

The arrangement of the second edition is different from that of the first. The Northern voyages were placed first, and much enlarged. The second volume contained voyages to India and the East, the third to the New World. The two volumes before us reprint a great part of the 1598 volume: the first contains early voyages up to the middle of the thirteenth century and a number of records touching on mercantile matters, the second a history of our dealings with Prussia, the Hanse, and Russia. The last letter in this volume is, curiously enough, a warning from the King of Poland to Elizabeth in 1559 against supplying arms to Russia, whose aim was to conquer the tribes of Asia, and with them to overrun Europe. His warning evidently touched the popular mind, for shortly after Elizabeth found it necessary to announce that the arms and ammunition "made in Germany" for her would not be sold to Russia, and to forbid any such sale.

Prof. Raleigh is to contribute an essay on the life and work of Hakluyt to the twelfth volume, which is also to contain a full index to the work. This will, of course, be glossarial, but we should have been glad to see a fuller announcement as to the scope of the notes. Our content with these volumes is the measure of our expectation from the remainder. Hakluyt's scholarship, amply sufficient for his time, is not adequate for the needs of the present day, and an edition of his work would be in no sense satisfactory which did not verify his references and quotations from records as far as possible, and fill up his lacunae. The travels of Frater Johannes de Plano Carpini and William de Rubruquis, for example, incomplete in the Lumley MSS. from which Hakluyt copied them, can now be printed in their entirety, and should appear in an appendix. We are aware that a good translation of the latter exists in the publications of the Hakluyt Society, but one reason for this edition is the inaccessibility to the general public of the Society's publications, and that public has a clear right to expect in a work of this kind as much finality as can be achieved. This expectation has, no doubt, been taken into consideration by the editor—more especially as the co-operation of the Society would sensibly lighten his task. We are glad to observe that, when Hakluyt is printed, an edition of Purchas is to follow. This announcement, and the care with which these volumes have been produced, are to us the best evidence that their publishers will neglect nothing to secure completeness. We cordially congratulate all concerned on the appearance of these noble volumes—a worthy monument of the foundation of the sea power of England.

Pat M'Carty, Farmer of Antrim: his Rhymes, with a Setting. By John Stevenson. (Arnold.)

This book is a welcome proof that Ulster is taking part in the general revival of Irish literature. Ulster, of course, is Scottish Ireland, but the Irish Scot is in many respects different from the true Scot. He is not in the least Hibernicized. On the contrary, he is more Scottish than the Scot. The habit of defiance has exaggerated his Scottish traits. It has been said that in order to hear the purest English you must go to Dublin. With equal truth it might be said that in order to find the purest Scot you must go to Ulster. There his thrift is thriftier, his dourness dourer, his pride prouder, his pawkiness pawkier, and there "the auld light" burns with a harder brilliance. The "Black North" glories in its blackness and exults in its isolation; it regards the rest of Ireland with calm pity; its temper is hard, pitiless, self-centred, narrow. It is the iron province. Not lovable, not plastic, not cultured, Ulster is magnificently stern, superbly imperious, a granite rock against which many a wave of Celtic passion and sentiment has been shattered.

Mr. Stevenson has made Pat M'Carty a type of Ulster character. He is idealized, of course; for the author uses him to express his own personality, which is gentler, sweeter, and saner than that of the average Ulsterman. He uses the Ulster dialect with great skill, and he paints Ulster manners with great realism. Decentralization is the crying need of contemporary writing. Here we have a peculiar people represented vividly and rapidly. The whole book is bathed in local colour, and the vocabulary is especially rich in those fresh idioms and unworn words which journalism is rapidly driving out of literature.

'The Quiltin' is full of bucolic humour, though no polite person will realize the splendid agony of "cowl shape" in the "wame o' man." The humour of 'Blethers' is subtler:—

Or gang before a lookin' glass
And flout the fellow in it,
Say he's uncommon like an ass,
Ye'd fight him in a minute,
Pretend to hit him on the nose,
And ca' him mollyoodle,
He'll try to hit ye, but the blows
Will never reach your noddle.

Pit oot yer tongue at him, and chaff
And girn for a' you're able,
Until ye mak' the beggar laugh
Like—him that gangs in sable.
This is a maist successfu' plan,
And usefu' in a' weathers;
Try it, ye puir, thin, weary man,
And ye'll bless me and—blethers.

The philosophy of 'Blethers' is peculiarly Scottish. Your true Scot hates to unpack his heart before his fellows. He dreads loose emotions and public sentiment. Yet his emotional taciturnity craves for an outlet, and such an outlet he finds in blethers. Blethering in its most transcendental form must be solitary. It is an explosion of the latent humour with which the centralized ego regards itself. It is self-contemplative humour. Fine as may be the humour which plays round the relations of men to the external universe and to each other, it is not in its essence so fine as the humour of the solitary soul which plays round itself, whimsically revelling in the great comedy of

personality. Some have, we know, revelled in this kind of lonely and selfish humour, but it is almost impossible to capture it in the presence of other human beings. The perfect environment for the blethering philosopher is the summit of a mountain such as Croagh Patrick, or the heather-clad, hilly wilderness from which one can survey Belfast Lough on one side and Lough Neagh on the other, or perhaps the top of Slievemore, in Achill, or the soft margin of an inky lakelet in the Bog of Allen. In such magical solitudes the soul can dive into its own humour, can plunge into the vast comedy of its own enchanted ocean. This state of spiritual ecstacy is not unlike that state the Oriental mystics reach by a more austere and more ascetic method. The prosaic Gorgio may regard blethering as a mere saraband of fatuity, but men of imagination know better. The spiritual value of humour is one of the unexplored tracts of the soul, and mankind has not yet realized that here may be found the basis of a higher optimism, and the grand prophylactic of life. Nearly all the diseases of the soul are caused by inflamed and exasperated egoism. It is not enough to see the humour of one's fellow-creatures. One must see the humour of oneself. Mr. Stevenson's technique is not fine enough to endow his humour with that permanence which literature demands, but although the humour in his verses is found only in the proportion of radium in pitchblende or in the waters of Bath, yet the literary chemist can detect its presence.

There is humour of a rare sort in 'The Coortin' o' Jeems M'HBaggas,' which may be compared with Tennyson's 'Northern Farmer.' Doubtless Mr. Stevenson owes something to Tennyson, but in this masterly poem he paints the Ulster character with a humorous directness which is wholly original. The sonnet in praise of Ann Bradley is also full of rich humour, and in 'Two Funerals' there is a delightful mixture of humour and pathos:—

O rain and win',
Stap your rampagin' for a minute—
O stap that din—
Hear that bad cough—
There's auld folk here,
Noo by the grave will soon be in it
I greatly fear,
And a' through your wild wark this mornin'.

O earth, air, sky,
When kinsfolk die,
And hearts are sair,
Wi' storm o' grief that needs assuagin',
Why do ye try
To hurt us mair
By flood and storm in anger ragin'?

The tender humour of the four child-songs, 'The Angel o' the Hoose,' 'The Fear-somest Beasts,' 'The Land o' Nae Surprise,' and 'Did You Ever?' will delight all lovers of children, as well as the children themselves. Here are two stanzas from 'The Land o' Nae Surprise':—

Far stranger things will happen there
Than ever man devis'd,
And what surprises ye the maist
Is that ye're no surpris'd.
A wee lang-leggit beggar-lass
Will turn into a queen,
And when ye think she's fat as fat,
She'll grow as lean as lean.
A cabbage there may be a rose,
A rosebud cabbage size;
There's great onsartinty wi' things
In the land o' Nae Surprise.

Nae word is just exactly sure
O' what it ought to mean,
And red 's no sartin sure it 's red,
But thinks it 's maybe green.

Before we leave this fascinating book we must quote some lines on 'Primroses,' which seem worthy of comparison with Dorothy Wordsworth's famous prose picture of the daffodils in Gowbarrow Park:—

Doon whaur the spreedin' hedges hang
Their arms oot ow'r the grassy dyke,
Whaur moss is thick and grass is lang,
Ye find the hame primroses like,
As tall and shapely maids they grow
In families o' four or five.
I wonder, do they think or no?
Are they like Christians a' alive?
Has God not gien them sense and mind?
The sweet pale faces and big eyes
Hae surely got a soul behind,
They look sae innocent and wise.

Shakespeare and the Rival Poet. By Arthur Acheson. (Lane.)

THE purport of this volume is to show that when Minto suggested that Chapman was the special "rival poet" of Shakespeare's Sonnets he might have strengthened his position by bringing forward many other passages. The author has made a special study of what he considers to be the attacks and rejoinders, and has marshalled an army of facts in support of his opinions. In order to allow his readers to make a prompt comparison, he reprints in the body of his work all the chief passages that he refers to, and the poems *in extenso* at the end. He makes out as good a case as can be made on the whole, though he occasionally strains his comparisons. He considers Sonnets 20 and 21 the earliest suggestions of the rival poet, and believes them to be an intentional satire upon Chapman's 'Amorous Zodiack,' published in 1595, in which he compares his lady's charms not only "to herbs, buds, flowers, and verdure-gracing Ver," but also to all the heavenly signs in the zodiac:—

Yet here thy beauties, which the world admires,
Bright as these flames, shall glisten in my verse.

While Shakespeare retorts:—

So is it not with me as with that Muse
Stirr'd by a painted beauty to his verse,
Who heaven itself for ornament doth use,

and disclaims any flattery in his plain statement:—

My love is as fair
As any mother's child, though not so bright
As those gold candles fix'd in heaven's air.

Mr. Acheson supposes that these sonnets alluding to the rival must have been written after 1595, but he does not make due allowance for the probability, which he himself elsewhere acknowledges, of Shakespeare's having seen Chapman's poems in manuscript. It is, indeed, likely that he did so. It was between these poets a battle not of the books, but of the manuscripts. Both were bidding for the special favour of one patron, to whom Shakespeare thought he had some right through priority. The patron hesitated, either in sport or earnest, but finally showed his good taste by preferring Shakespeare's natural figures and liquid diction to the strained conceptions, pedantic language, and rude rhymes of Chapman, if Chapman was the rival. The latter was not above rhyming *courages* and *heaviness*, *men* and *children*, *renew* it and *crown* it, *reflecting* and *evening*, *labours* for and *treasurer*,

strings and *doings*, *on* and *one*. Chapman was thirty-five years of age before he had published anything. It is almost certain that he had approached other noblemen before young Southampton came to town. The arrangements of fashionable patrons with unknown poets were generally more dilatory and harassing than agreements with publishers to-day. Months, even years, might pass before the decision of the great person was made, while it was not safe for the poor poet to take up with a new love before he was off with the old. It is certain that he would not seek a patron without a poem in his hand. Shakespeare, therefore, had every chance of seeing the poems in manuscript, which, if offered to Southampton and refused, had to seek some other patron, probably more than one, before Chapman contented himself with his fellow-student, Master Matthew Roydon, wrote the peculiar dedication to him, passed the censor, the registration, and got through the printing by 1595. Dates, in this case, consequently cannot be fixed by ordinary rules. Shakespeare's Sonnets were written at a time when the decision hung in the balance.

Mr. Acheson himself believes Chapman's 'Coronet for his Mistress Philosophy' to be "the dedicated words" intended for Southampton, which, after his refusal, were altered, reconstructed, and dedicated to Chapman's "Mistress Philosophy." It is amusing to find that Wood says of Chapman at college that he was good at languages, but not at logic and philosophy. It may be, also, that Chapman had seen Shakespeare's sonnet on his distaste for the stage when he wrote against

Such as scorn to tread the Theatre
As ignorant.

Mr. Acheson notes that Chapman seems to allude to our player-poet when he contemns

Courtship of antic gestures, brainless jests,
Blood without soul of false nobility.

And again when he exclaims:—

Your eyes were never yet let in to see
The majesty and beauty of the mind.

Shakespeare retorts in his sixty-ninth sonnet,

By seeing further than the eye hath shown
They look into the beauty of thy mind.

In the same sonnet Shakespeare says:—

All tongues, the voice of soules, give thee that due,
Uttering bare truth, even so as foes commend.

Chapman was constantly referring to the "soul," and in 'Ovid's Banquet of Sense' he exclaimed:—

Alas, why lent not heaven the soul a tongue,
Nor language, nor peculiar dialect?

In the same poem he had said:—

Now, Muses, come, repair your broken wing,
Plucked and profaned by rustic ignorance,
With feathers of these notes my mistress sings.

Also in the 'Coronet for his Mistress Philosophy':—

Honour and error, which the world bewitches,
Shall still crown fools, and tread upon desert,
And never shall my friendless verse envy
Muses that Fame's loose feathers beautify.

In the seventy-eighth sonnet Shakespeare accepts the attribute of "ignorance," and says to his patron:—

Thine eyes, that taught the dumb on high to sing
And heavy ignorance aloft to fly,
Have added feathers to the learned's wing.

In others' works thou dost but mend the style,

But thou art all my art, and dost advance
As high as learning my rude ignorance.

This is referred to Chapman's constant claim of learning and scorn of ignorance. In his 'Shadow of Night,' published in 1594, after both 'Venus and Adonis' and 'Lucrece' had appeared, he speaks bitterly of

Muses that sing Love's sensual empery.....
You that prefer the painted cabinet
Before the wealthy jewels it doth store.....
Wealth fawns on fools; virtues are meat for vice;
Good gifts are often given to men past good;
And noblesse stoops sometimes beneath his blood.

These remarks Shakespeare may have taken to himself and answered in the sonnets. Mr. Acheson says:—

"No contemporary poet so persistently supplicated patronage as Chapman, yet none are so bitter and envious towards others who sought it and were successful."

In nearly all his poems he urges his deserts, and laments his poor and unappreciated condition. To a description of himself he adds:—

A thousand marvels mourn in some such breast,
Would make a kind and worthy patron blest.

Mr. Acheson traces a continued animus against Chapman, and direct personal satire in 'Love's Labour's Lost' and 'Troilus and Cressida.' He believes him to be the original of Holofernes in the former play:

"Every fault and foible caricatured in Holofernes will be found in the early poems of Chapman—the bombastic verbosity and tautology, the erudition gone to seed, the overweening scorn of ignorance, the extravagant similes, far-fetched conceits, and pedantic Latinity."

Chapman himself says that he had been born and had long lived on Hitchin Hill. William Browne, in 'Britannia's Pastorals,' calls him "the learned Shepherd of fair Hitchin Hill." Shakespeare makes Holofernes "educate youth at the charge-house on the top of the mountain." In the 'Shadow of Night' Chapman reels off the names of the heavenly bodies; while Shakespeare in Biron mocks

These earthly godfathers of heaven's lights.

Chapman calls out:—

All you possessed with indepressed spirits,
Endued with nimble and aspiring wits,
Come, consecrate with me to sacred night
Your whole endeavours, and detest the light.

When the King of Navarre makes a similar demand, Biron objects:—

Black is the badge of Hell,
The hue of Dungeons, and the *School of Night*.

Shakespeare had attacked the mercenary motives of rivals in the twenty-first sonnet:

Let them say more that like of hearsay sell;
I will not praise that purpose not to sell.

This is emphasized in 'Love's Labour's Lost':—

My beauty, though but mean,
Needs not the painted flourish of your praise.
Beauty is bought by judgment of the eye,
Not uttered by base sale of chapmen's tongues.

Mr. Acheson brings forward several other illustrations of general satire from 'Love's Labour's Lost,' and of personal satire in 'Troilus and Cressida.'

Though Chapman's translation of the first seven books of the Iliad appeared in 1598, dedicated to the Earl of Essex, it is only natural to suppose that he had been engaged on it for many years, that he showed his desired patrons samples

of his work, and aired his fancy that the spirit of Homer himself "went prompting him" with his translation, the great work of his life. This may be alluded to in the eightieth sonnet:—

O, how I faint when I of you do write,
Knowing a better spirit doth use your name;

and in the eighty-sixth:—

Was it the proud full sail of his great verse?

Was it his spirit, by spirits taught to write?

The various refusals suffered by Chapman seem to have embittered his temper. In his address to M. Harriots, he bids him continue his kindness:—

Comfort me with it, and prove that you affect me,
Though all the rotten spawn of earth reject me.

Yet in the twelve books of the *Iliad*, dedicated to Prince Henry in 1609, Chapman writes complimentary sonnets to fourteen persons, among whom are the Earls of Southampton and Pembroke, in the verses to both of whom are hits against "Ignorance and Impiety," not alluded to in the other addresses.

Mr. Acheson thinks further that he has proved the youth addressed in the Sonnets to be the Earl of Southampton, without adducing all the arguments even that have been brought forward in connexion with him. He thinks that "W. H." might stand for Pembroke, who might have passed on the Sonnets to Thorpe.

If "William Hall" had procured these poems, he would never have given them to a rival publisher, and, had he sold them, Thorpe would have felt no need of a dedication. He believes that the "Will" sonnets have relation only to the name of the poet, and the "will" of the lady, and that in the much-disputed line

A man in hew, all *Hews* in his controlling,

there is an anagram of the initials of Henry Wriothesley, Earl of Southampton. He also believes, with many others, that the order of the Sonnets, as printed, is not the order of their inception, and that some of them are lost. In this view he will have more support than in his main theory.

It is a pity that Mr. Acheson did not provide an index, and that he did not "mend his style" with his subject. The book is irritatingly full of prophecies of what he is about to do, and *résumés* of what he has already done; and we do not admire a vocabulary which includes "disgruntled," "mentality," and "religiosity." There are some occasional slips—as the association of Shakespeare's falcon crest with an "eagle."

On Chapman's phrase,—

Like spirits fantastic that put men in fear
And are but bugs formed in their foul conceits,

a reference might have been made to the so-called "Bug Bible."

On the whole, Shakspearean students may well thank Mr. Acheson for the collection of a curious set of associated passages concerning two great poets, while they will probably reserve their judgment as to the convincing character of the evidence brought forward.

DANTE BOOKS.

THE Rev. H. F. Henderson's *Dream of Dante* (Olliphant, Anderson & Ferrier) is a specimen of a class of books which the growing attention paid to Dante and his great poem has called forth in somewhat copious measure of late years. Intended, it may be presumed, to arouse an interest in the poem in the minds of those who are not yet equal to the task of attacking the 'Commedia' itself, these books aim at relating in more or less simple language, seasoned with moral and other exposition according to the author's taste, the bare outline of the narrative which Dante used as the framework on which to build his mighty structure. Whether this method brings any readers to the poem itself, we are a little inclined to doubt. One would expect the average modern person to find the 'Commedia' as a tale fantastic and perplexing rather than attractive. However, if such books are to be, we may allow that Mr. Henderson's is a favourable enough example of the way to write them. He knows the poem well, at any rate the first *cantica*, which is all that his present volume deals with; and his comments are for the most part pertinent. His suggestion that the cord which Dante threw down to fetch up Geryon may have attracted the fiend by leading him to suppose that a monk was coming is ingenious, if not exactly complimentary to the secular clergy. And surely Geryon's back was not the ordinary vehicle by which sinners were conveyed to the lower regions. Why are the weights which the misers and spendthrifts roll against each other called "wedges"? and why should the gilt cloaks of the hypocrites be lined with "wedges" of lead? The statement that the image of Pallas at Troy was "named Palladium because the city's safety depended on its preservation" looks like a transposition of the original and derived meanings of the word. The greatest difficulty that besets the writer who would put into prose the story of a poem is that of steering between turgid and pedestrian modes of diction. This has sometimes been a little too much for Mr. Henderson, as when he speaks of "mire that gives off odours of the most sickening description," for all the world as if he were writing a sanitary report, or "the necessary arrangements for their passage turn out to be in the hands of the authorities of the place." Nor does it suit the dignity of the poem to draw in so many words a moral from the story of Paolo and Francesca on "the dangers that accompany the perusal of unwholesome literature," even with a saving clause in favour of the Arthurian romances "in their general tone."

Under the title *The Forerunners of Dante* (Edinburgh, T. & T. Clark) Dr. Marcus Dods has given "an account of some of the more important visions of the unseen world, from the earliest times." The title is a little misleading, for we may be pretty sure that Dante knew nothing of the "Nekuia" of the *Odyssey*, of Plutarch's Thespesius, of the Egyptian and Babylonian legends here recorded; nor, even if he knew them, was he in any way indebted to the greater number of the mediæval "visions" of the future state which monkish brains evolved in such abundance. When we have named the sixth *Æneid*, the 'Dream of Scipio,' the Apocryphal of Peter—this, however, only through its influence on later works of a similar kind—and possibly the Vision of Tundal, we shall probably have about exhausted the writings which can be said to have influenced either the general scheme or the details of the 'Divine Comedy.' Yet such a collection as Dr. Dods has made is not without its interest in this connexion, if only as showing how what in the ordinary mediæval brain was merely a mass of formless and "unconvincing" horrors, a kind of "forcible feeble" attempt to make the reader's flesh creep by

the formless accumulation of ghastly imaginings, or at best "little sermons devised to point a moral," became in the hands of a great genius, when arranged with due order and restraint, the material for the noblest poetry and the vehicle of the highest and most lasting teaching. Dante knows nothing of angels half fire and half snow, of vessels of boiling brass, tin, lead, sulphur, and resin, one end of which is held by a huge horse of fire, of wheels whose spokes and rim are covered with blazing hooks of iron, and which are turned by demons so quickly (contrast this with the reticence of Virgil, "radiisque rotarum districti") that it is impossible to distinguish the men on the hooks. His imagination is never allowed to run riot in this way, even in its most gruesome moods; he had not studied the classics for nothing. Dr. Dods, by the way, might have studied them a little more carefully. Where does he find that Ulysses ever went down to the infernal regions? In Homer's *Odyssey*—"I believe that is the best," as a famous man of letters once observed—it is the shades who come up, not the visitor who goes down. Where in Virgil is the "Hound of Hell"? "pictured as assigning the souls of the dead to their proper locality by the number of coils which he gives to his tail"? That is the function of Dante's Minos. And if we wanted to quote the most remarkable reference in the Bible to the Tammuz legend we should take Ezek. viii. 14, in preference to a doubtful and not very intelligible rendering of Jer. xxii. 22.

It was a somewhat happy thought which led Mr. C. C. Dinsmore to collect, under the title of *Aids to the Study of Dante* (Houghton, Mifflin & Co.), some of the more notable contributions to our knowledge and appreciation of the poet and his works which have appeared in modern times. Thus we get virtually the whole of the late Dean Church's essay, some of Prof. Eliot Norton's accurate and clear-cut studies, the more important passages from Gaspari, Prof. Comparesetti's valuable chapter on Virgil's place in the 'Commedia,' Scartazzini's (perhaps less valuable) theories about Beatrice, together with translations of the lives by Boccaccio and Leonardo Bruni, as well as the passages of Aquinas that are most essential for a right understanding of Dante's ethico-religious system. These are judiciously arranged so as to lead the reader from the contemporary and personal history to the study of the works themselves and their interpretation, and form perhaps the most convenient repertory for the beginner in Dante that has yet been devised. The diagrams by the late Duke of Sermoneta have been borrowed, and several portraits are inserted. The Bargello portrait and the death-mask are given on opposite pages. When they are so viewed, it seems impossible to doubt that they represent the same person.

The title of Signora Gualtieri's little book, *Racconti presi dalla Divina Commedia* (Rivington), is perhaps a trifle misleading. It does not, as the hasty observer might suppose, contain an attempt to do for Dante what the Lambs did successfully for Shakspeare, and other people have with less success tried to do for other great narrative poets, even for Dante himself. Signora Gualtieri takes seven of Dante's personages, of various degrees of eminence, and, after explaining the circumstances in which they are introduced, proceeds to give from such materials as are extant some account of them and their doings. As in most cases the materials are of the scantiest—half a dozen lines, it may be, in a commentary or a few scattered notices in the chronicles—a good deal of embroidery is requisite to furnish forth even a small volume like the present. Thus, in the account of Provenzano Salvani, one nervous line of Dante has to be expanded into some eight pages

descriptive of Provenzano's emotions when making up his mind to the act of charitable self-sacrifice which earned him a place among those sure of ultimate salvation. Others are treated in the same imaginative way. The introduction, by Mrs. M. G. Glazebrook, tells us that the author's object was to provide a suitable reading-book for beginners; but we can hardly regard that as an adequate reason for preparing diluted extract of a great poem. English people, says Mrs. Glazebrook, learn Italian to speak when they travel, or to do justice to it in singing, or in order to study the 'Commedia.' How a book of this kind will help them to achieve either of the first two ends, we do not see. And as for the 'Commedia,' surely it is best to leave that alone till schoolroom days are over, and the student has grown capable of some insight into the great problems of human nature and destiny. After all, for those who just want to read the story, Cary is always at hand. Puce Mrs. Glazebrook, there are plenty of Italian books from which young people can be taught grammar and vocabulary without undue tedium, and sufficiently to enable them to pass on by themselves to Fogazzaro, Carducci, or even the commentary of Scartazzini, if such be their ambition. There are many other points in the introduction which, did space allow, we would willingly debate with Mrs. Glazebrook; which is as much as to say that it is written with far more intelligence than most that is written about the rather neglected subject of Italian study in England. A good word, too, ought to be said as to Signora Gualtieri's knowledge of the history with which she has to deal. Peter de Vineis, indeed, was never Chancellor; and the reason, no doubt, why Charles of Anjou found little opposition from the Ghibelines of Piedmont and Lombardy, was because he went to Rome by sea. But for the treachery of Buoso, the small force he sent by land would no doubt have found pretty stout opposition, and the course of events might have been altered. Unless we include the suggestion that Conradin died by the guillotine, these are the only historical statements we could correct. We see, however, indications that the author is not familiar with Dante's "minor works."

Cristina, by Emily Underdown (Sonnen-schein), though ostensibly "a romance of Italy in Olden Days," may be treated here, for it again is an attempt to make a story out of incidents which owe their main interest to the fact that they have been embalmed in Dante's verse. It is based upon the stories of Provenzano Salvani, above mentioned, and his countrywoman Sapia. The friend becomes a young man attached to Cristina, Provenzano's ward, herself a waif from Florence, of a noble family. Their love story is worked into the contemporary history and politics of Italy, and the fights of Tagliacozzo, Montaperti, and Colle are duly related. It is a form of fiction which can only succeed in the hand of a master, and we fear that Miss Underdown can hardly be classed in that category. The thirteenth century, indeed, is as hopeless a time for the writer of historical romances as any. We know a good deal about the history, but singularly little about the people except as figures in the history. What we do know does not lead us to regard them as favourable subjects for sentimental fiction. Thus, if Piero had really been in love with Cristina, he would certainly not have wanted to marry her. He would have written sonnets about her, and married some one else.

The Rev. J. S. Carroll is another of the benevolent people with fluent pens who have come forward so freely of late years to make Dante easy. He is "not aware of anything in the way of an exposition, canto by canto,

as simple and popular as the nature of the subject allows," and he has accordingly done his best to supply the supposed deficiency with a volume under the title *Exiles of Eternity* (Hodder & Stoughton), which, while it deals with the first *cantica* only, contrives to exceed considerably in bulk the whole poem. As a matter of fact, what he has done is to put together in a connected form a good deal of matter from existing commentaries, omitting the text except for a quotation here and there, and those translated. It may be admitted that this is all, or nearly all, that he professes to do; but again we must say that this does not seem to us the right way to lead people to study a great poem. It is much better for the student to go to work with the text and a dictionary, until he has found out for himself what needs explaining before he can come to an apprehension of Dante's mind. Next let him take as many commentaries as he likes, and work out his difficulties. If he then chooses to bind up the whole by the perusal of such works as this or others we could mention, well and good. But he may be sure that "books about books" never yet made a scholar. We have no special fault to find with Mr. Carroll, unless it be an occasional lapse into fine writing. He is very accurate as a rule, though he seems once to have forgotten that in 1300 Dante was as much a Guelph as any man in Florence, whether Guido Cavalcante or another. In handling the allegory and the ethical teaching generally he seems to us sane and sober. Still, we cannot honestly recommend his book to beginners in Dante, though those who know their 'Commedia' well will read it with interest and, it may be, with profit.

Messrs. Ellis & Elvey have published a charming edition of Rossetti's masterly translation of the *New Life*, illustrated with reproductions of his pictures.

LOCAL HISTORY.

Kirkby Overblow and District. By Harry Speight. (Stock.)—Kirkby Overblow, which forms the centre of an interesting Yorkshire district north of Leeds, and about equal distances to the south of Knaresborough and Harrogate, is a large parish, of sufficient importance to repay the efforts of a local historian. Mr. Speight, who has previously written much on Yorkshire topography, has now produced a book of about two hundred pages on this parish and district. There can be no doubt that his industry in collecting materials will be rightly appreciated by many in the locality; indeed, a goodly list of subscribers seems to show that the book was a financial success before issue. Nevertheless, this volume is a long way from being in the first flight of local histories, and can scarcely fail to prove disappointing to the true antiquary or to the thorough student of historical details. Such a book as this might fairly be passed by with just a few words of praise as to its being a carefully written record with a few apt illustrations; but when the writer appears to fancy that he is a true historian, and has produced a work of genuine and primary value, it is better to deal candidly with the matter. "Short as the story may appear," says Mr. Speight in his preface, "it has involved no inconsiderable research among original archives." We find no traces of thorough investigation or such research, save in parish account-books. Those who have attempted true manorial history are well aware of the time and trouble that are requisite to attain to any degree of success, and that a knowledge of old scripts and of the nature of documents extending over many centuries is a first essential. Of such investigation with regard to the manors of this

parish and its various townships there is but little trace in these pages; but there are frequent references to a great variety of statements that have already appeared in print. There is, however, so far as we know, no reason whatever why the actual descent of these manors should not be worked out.

Kirkby Overblow was one of the most wealthy churches of the district, so that the list of rectors and patrons is one of exceptional value and interest. The list of incumbents may often be taken as a test of the topographical writer's thoroughness or the reverse. How does Mr. Speight deal with this problem? A clearly written manuscript record of Yorkshire incumbents was compiled from the episcopal registers in the seventeenth century, known, from the name of the compiler, as Torre's lists. This manuscript is kept in the Registry of the Dean and Chapter of York, on the south side of the minster. It is easy to consult, and can be even more readily quoted, as it has been printed in the columns of the *Yorkshire Post*. Now every Yorkshire scholar or antiquary who has had occasion to work out a list of rectors or vicars is aware that Torre is not trustworthy, and that there are important omissions, unfortunate misreadings, and occasional wrong dates in his lists. Under the same roof as the Dean and Chapter's Registry is the Episcopal Registry, and there the original registers of institution, beginning in the time of Henry III., are preserved. To consult them is a laborious process, and it can only be done by one skilled in ancient hand-writings and Latin abbreviations. Mr. Speight is content to take his list from Torre instead of from the "original archives," and where Torre stops he uses, we suppose, the parish instead of the episcopal registers, or possibly a newspaper list. At all events, the rather curious change of patrons in the eighteenth century is altogether omitted. Moreover, had Mr. Speight known where to look, he could have filled up the gap in Torre's list of incumbents between 1496 and 1573.

Mr. Speight has some curious stories to tell of recent rectors. Mr. Toogood, who held the rectory from 1858 to 1892, rowed in the first boat-race between Oxford and Cambridge; he was the owner of a celebrated grey horse called Forester. "Mounted on this famous animal, he did wonderful deeds.....! It was nothing unusual to see him jump hedges sitting backwards, holding to the animal's tail!" The author's accounts of the fabrics of the old church of Kirkby Overblow and of the old chapel of Stainburn are meagre. He is probably right in considering the illustrated blocked-up doorway in the north wall of the parish church as pre-Norman; but it is scarcely possible to believe that the font-cover is coeval with the Norman font. If the latter statement is true, Kirkby Overblow possesses one of the most interesting wooden relics of church furniture in Christendom, and it was clearly Mr. Speight's duty to have it thoroughly illustrated. Notwithstanding its deficiencies, this book can be recommended as a general record of the district; but the thorough history of Kirkby Overblow remains yet to be written.

Some Craven Worthies. By W. A. Shuffrey. (Robinson & Co.)—The Vicar of Arncliffe has put together 300 pages about the "worthies" of the Craven district. Two of them, Lady Anne Clifford (1589-1676) and General John Lambert (1619-1683), bore characters and spent lives of national interest; whilst William Paley, Archdeacon of Carlisle, has maintained his fame as a writer on Christian evidences for over a century. The rest of the characters, save Thomas Lister (1752-1829), the first Baron Ribblesdale, are clergy or divines of no remarkable eminence, and of comparatively recent times. The book is pleasantly written, and has some suitable illustrations. It will probably be welcomed

by the clergy and others of the Craven district, but it has no great historical or literary value, as is naively admitted in the last sentence of the brief preface:—

"Living far from libraries, and with only occasional means of access to the British Museum and the Bodleian Library, the writer has not been able always to verify his references; accordingly, they have sometimes been omitted, or only generally given."

Messrs. Bemrose & Sons have added to their collections concerning Buckinghamshire and Northamptonshire an illustrated volume of *Memorials of Old Oxfordshire*, edited by P. H. Ditchfield, which deserves a hearty welcome. We cannot say that we admire the coloured lettering on the outside of the volume, but it certainly deserved to be handsomely bound, as it is, since it deals with a region exceptionally rich in historic memories—in fact, in all that delights the lover of that England which is rapidly vanishing from our eyes. Mr. Ditchfield leads off with a capable historical summary from early times, tracing the troubles of the county up to the decay of Jacobitism. 'Academic Oxford,' by Mr. T. A. Cook, is too brief to be of value, and the compiler ought to have made more research of his own before he attacked so notable a subject. Mr. W. J. Monk is well known as an authority on the beautiful town of Burford, to which he devotes two chapters. Oxford stands in the middle of the county to one looking from north to south, and the outlying districts are touched in chapters on Henley, Witney, Broughton Castle, Edgehill, and the Banbury district. The northern district, which joins on to Warwickshire and Northamptonshire, is the richest in romance of all kinds, and the most remarkable paper here is one by Mr. A. J. Evans on 'The Rollright Stones and their Folk-lore,' which is the result of research on the spot among a population which held till recently wonderfully untainted stores of folk-lore. The result of his inquiries may surprise modern readers, but we can bear witness to their veracity, while the parallels he suggests are illuminating. The stones rank with Stonehenge in antiquity, and beyond the fact that they are pre-Roman, little can be said, except by way of comparison with similar monuments elsewhere. The "Round House" is figured in an account of Edgehill and neighbourhood, but we think a word should have been added as to the date of its erection, since many visitors take it for a venerable castle. Broughton Castle, a picture of which forms the frontispiece, Dorchester Abbey, and Ewelme claim other chapters of interest, while Mr. C. E. Keyser has written notes on the Oxfordshire churches, which include some admirable Norman work among their attractions. The final section, on 'Poets of Oxfordshire,' is a little inclined to gush, but it gives some idea of the numerous delights of the county, which has inspired some happy verse of to-day.

Picturesque Hertfordshire, by Duncan Moul and F. G. Kitton (Robinson & Co.), forms a capable introduction to the subject. Mr. Moul's pictures are the chief feature of the book, but Mr. Kitton's careful text also deserves a word of commendation. The only thing that the county lacks is running water. It is, however, essentially rural, in spite of its nearness to London, and holds abundance of quaint old houses for those who do not like the splendid tinkering at St. Albans.

SPANISH BOOKS.

Hernando de Soto. By R. B. Cunningham Graham. (Heinemann.)—The reader may safely place among the best of the good books its author has given us this spirited biography of one of the bravest of the adventurous conquistadores who in the sixteenth

century carried the flag of Spain among the simple-minded Indians of Central America. This fills the bulk of the book, but, as its sub-title shows—"together with an account of one of his captains, Goncalo Silvestre"—this is not all. Indeed, this is a particularly full book, and, though not in the strict sense original or creative work—since it is largely compiled from such standard histories as Herrera's 'Historia General de las Indias,' Garcilasso de la Vega's 'La Florida,' and the 'Discovery and Conquest of Tierra Florida,' by a "Gentleman of Elvas"—it is richer in colour, observation, and originality than any dozen of average novels, and better worth reading. Mr. Graham is an aristocratic Tory by instinct, habit, and temperament; in theory he is a democrat who dallies affectionately with the principles of the anarchist. He is Republican enough to write in one of his amusing foot-notes to the text of the present volume:—

"I have often thought that a substitute King or Queen, or even a wax-work representation of the real Sovereign, would do quite as well for processions and public ceremonies as the original."

But in a hundred other passages the author clearly shows that his sympathies are all with the ardent royalists, the courtly adherents of kings and princes. And in the same contradictory fashion, when writing of modern affairs and peoples, Mr. Cunningham Graham is ever on the look out for some new epithet with which to lash at the great Powers, and cannot praise too warmly, or miss an opportunity of displaying his affectionate, sympathetic admiration for, such peoples as the Spaniards, whom he deems more honourable, generous, sincere, and altogether admirable than such hypocritical tyrants as the British, the Americans, and their like. Yet in this book, since he is dealing not with Europe, but with the Spanish people in conflict with a more primitive race, the thong of his irony is made to curl and crack as relentlessly about the hidalgos as ever it did among the substantial statesmen and merchants of more prosaic London. But this is no real evidence of irresponsibility or illogicality upon the author's part—it is merely the outcome of his natural bent toward the championship of the weaker side. There is a good deal in Mr. Cunningham Graham of Don Quixote, something of the born actor, and a great deal of gentle sentiment and real human kindness. In glowing periods, full of picturesque asides, quaint comments, and foot-notes of quotation from Spanish authorities (which are all given in the original), the author relates Soto's part in that pathetic page of history which tells of the downfall of Atahualpa, the Inca, and the ruthless butchery of his simple followers by Pizarro. Of Soto's return from Peru, before setting out upon his great expedition as chief in command, the author says:—

"On his return to Spain he straight became a personage, rich and respected (as all rich men are), perhaps more for his riches than his worth, for wealth has always had the property of belittling him who owns it, making him but a guardian of itself, a sort of caretaker, whom every man, whilst envying at heart, tries to depreciate."

Here is a hint of the author's characteristic attitude toward the onward march of what we call civilization; it refers to Soto's entrance in, and naming of, Florida:—

"What can be better than a space left waste by the Creator of the world, who for some purpose of His own jewelled His work with fragrant weed prairies, and set His rhododendrons wild on the mountains, planting His Argentina on the river-sides of oceans of green grass in the great pampas of the South? Of course, He did not know that we should find His work unfinished till we had set it full of factory chimneys, or maybe He had worked upon another plan, and made it all a heap of scoria ready to our hand."

"At the importunities of some," it seems that Soto sent to a certain Indian chief and

asked for thirty women slaves for his troops. Hearing of this, the Indians fled with all their women to an island, where Soto's horsemen could not pursue them. So he sent them word to return home, and bade them not to fear, "for he would have none of their women, from whom they seemed so loath to part." What followed was the shabbiest piece of work which Mr. Cunningham Graham permits himself to record of a man he judges leniently and as an admirer:—

"He sent and burned down all their crops, a method of bringing home the Christian faith and practice which never fails of arresting the attention of the sufferers, and showing them that all the world has points of contact, based on the bed-rock of their common inhumanity towards mankind."

The action was brutal, and the author's sarcastic comment is not uncalled for.

There are few pages in this book from which the reviewer is not tempted to quote. Still it is necessary to point out that, with all his undoubted power to charm, and his real feeling for style, the author has penned various clumsily constructed sentences and some which are ungrammatical.

Messrs. Gowans & Gray, of Glasgow, have sent us a copy of the second volume of their admirable translation of 'The Complete Works of Miguel de Cervantes de Saavedra,' which they are issuing in their neat and astonishingly cheap series the "Complete Library." It contains the *Galatea*, which has never before been adequately rendered into English, and now appears in an accurate and trustworthy version by Dr. Oelsner and Mr. Welford. It is no small service to the students of Cervantes who are unable to read the original to have this famous pastoral made accessible to them in so satisfactory a form. The prose is excellently and faithfully rendered, and the numerous pieces of verse are often neatly and felicitously turned. But although it was probably Cervantes's favourite among his works, the reader must not expect to derive from it anything like the pleasure 'Don Quixote' affords him. Cervantes's literary ideas were of the most orthodox character, and in essaying a pastoral as his first work, he was following the fashionable models. Besides, he took a great deal of pains with the style, and the style was undoubtedly good. In 'Don Quixote' he ventured on a species of literature that was not recommended by any approved examples; he wrote it hastily and carelessly, probably not continuously, but when the fit seized him, and even its rapid success did not, it is very likely, convince him that he had struck on a truer and greater vein of fiction than in his 'Galatea.' Yet the pastoral was necessarily limited by the conventions on which it was based. It is true that in the fifth book Cervantes, whose mind was naturally full of sea fights and Algerine pirates, does not overstep the boundaries fixed by Sannazaro and Montemayor, and makes Tirsi tell of fights by land and sea; but they are related in a sketchy, half-hearted way, as if Cervantes felt himself a truant from the proper path. But this is not the place to enter on a general criticism of the 'Galatea.' Suffice it that the reader will find all that need be said under this head most vigorously and justly expressed in Mr. Fitzmaurice-Kelly's introduction, which is the most notable feature of this as well as of the other volumes of this series. Mr. Fitzmaurice-Kelly is a born bibliographer, possessed of an astonishing knowledge of books and a strong sense of the requirements of the science. He has an extremely keen scent for anything like an illegitimate assumption, and in the preface before us he shatters the theory of a Madrid edition of the 'Galatea' published in 1584, quoting with great effect the agreement lately brought to light by Dr. Pérez Pastor for the sale by Cervantes of the copyright of the 'Galatea' to Blas de Robles. The whole of this intro-

duction is well worth careful study, although the portion relating to Mr. Gill, the former translator of the 'Galatea,' if very amusing, has little to do with Cervantes; and the reader should not omit to notice Mr. Fitzmaurice-Kelly's commentary on the 'Canto de Caliope,' which contains a great deal of information in a short space.

Mr. Bart Kennedy has written a good-humoured account of *A Tramp in Spain* (Newnes). He started from Gibraltar quite ignorant of the Spanish language and Spanish literature; he picked up a little of the language and nothing of the literature, but he learnt to appreciate the good qualities of the Spanish nation; and it is to be hoped that he may acquire some knowledge of its history and literary monuments. At present he is in complete darkness on the subject. For instance, he gravely assures his readers that the gipsies were in Granada "in the time of the Romans." It is obvious from this sort of remark that Mr. Kennedy is not likely to give much information regarding the archaeology of the country he passed through; but his kindness of heart and his sympathy with the humbler classes have enabled him to see them in a truer light than the ordinary tourist does.

OUR LIBRARY TABLE.

The Life of H.M. William the Second, German Emperor, by Mr. William Jacks (Glasgow, MacLehose & Sons), suffers by our recollection of the author's 'Life of Prince Bismarck.' Mr. Jacks, in that best known among his previous books, swallowed German modern history whole. It will be remembered that, neglecting even such documentary authority as the Hohenzollern family letters in the memoirs of the King of Roumania, he accepted the Prussian official account of the origin of the war of 1870. In his present volume he is on safer ground, and panegyric is in place. It is not easy, however, to accept the Kaiser's opinion of himself and of his acts without coming into conflict with the Emperor and Empress Frederick and with Queen Victoria, not to speak of other illustrious persons well thought of in this country, so Mr. Jacks is driven to evade some difficulties. He even praises the Emperor Frederick where Gustav Freytag himself could not do so. After quoting the words used by that friend of "the Crown Prince" about the military talents of "the victor of Woerth," Mr. Jacks complains of "the disparaging remark," and adds, "We have proofs in abundance to show that he was inferior to none of his ancestors in military genius." Readers both of seventeenth and eighteenth century history and of the Blumenthal memoirs will feel that the Emperor Frederick would have been the first to laugh at language so extravagant. We doubt if Mr. Jacks is justified in his index entry "Bebel, Anarchist," and in classing in the text the Bebel section of Social Democrats as "Anarchists," apparently on the ground that they defend "the murder, under certain circumstances, of princes and monarchs." Scientifically Mr. Auberon Herbert is an Anarchist and Herr Bebel is not. In popular language we are apt to call "Anarchist" any one whose opinions we dislike. But there are many persons in favour of king-killing—in Russia, for example—who are extreme supporters of the State, and there are many Anarchists as inoffensive as, to judge by his portrait, is Mr. Jacks.

The Army of the Indian Moghuls, by Mr. W. Irvine (Luzac & Co.), is a learned piece of technical history, dealing, however, with the facts concerning a force which was never really effective, and only fit to be classed with the armies of the Persian and Chinese empires.

UNDER the title *The Sea Services of the Empire as Fields for Employment* (Treherne & Co.), Mr. Archibald Greig Cowie has collected all available information as to the many different employments at sea and the ways of entering on them. Some of this—as for officers of the Navy in all departments—is, no doubt, to be found in the current 'Quarterly Navy List'; but even so, there are many people—country gentlemen, and still more, country ladies—whose sons clamour to go into the Navy, but who know nothing of the 'Navy List,' and, if they had one, would find it as difficult to understand as a 'Bradshaw.' For a lower social grade, official information is not easily to be got, and the prevailing ignorance is very great. Mr. Cowie quotes an instance, dated only last January, of a Portsmouth magistrate suspending judgment on a young thief "to give the lad an opportunity of entering the Navy." If a Portsmouth magistrate does not know that the Navy is not a dumping ground for young thieves, it is almost excusable for a country squire or a country parson, and still more for the poor people of his neighbourhood, not to know it; and as in reality the Navy does open to a working man's son a career far above any that he is likely to arrive at on shore, the information cannot be too widely spread that the Navy receives boys of good character only; that it will not receive boys who have been in a prison or a reformatory; nor any without "a searching medical examination," which gutter-bred children are not likely to pass, even if there is no marked stain on their character. The high standard of excellence of the naval seaman of to-day is now commonly recognized; but it should be also known that this is largely due to the rigorous scrutiny as to character and capacity—mental and physical—to which the boys are subjected on entry.

In tracing the prospects of a boy from his entrance into the Navy, Mr. Cowie comes to speak of his examination for the rating of A.B. (able seaman), which has hitherto included the traditional work of a sailor—work with ropes and sails—but is now to include

"the use of levers, jacks, purchases, the Spanish windlass, drifts and punches, braces and bite, spanners, ratchets, wedges, and how to wield hatchets, hammers, chisels, files and screwdrivers."

Much of this use has, of course, been familiar to any capable seaman for many years past, but it is now formally required. Verily, as Mr. Cowie says, "the marlinspike has been ousted by the spanner." But it is not only of the seamen and others—artificers, mechanics, stokers—employed in or in connexion with the Navy, that Mr. Cowie has to tell. He says much of the Naval Reserve, of the pilot-service, of lifeboats, of lightships, and above all of the mercantile marine. The book is, in fact, a handbook for the use of those who are directly or indirectly interested in launching a boy—whatever may be his rank in life—whether for service under the Crown or in the mercantile marine; and as such we can confidently recommend it.

Ships and Shipping: a Handbook of Popular Nautical Information, by Mr. Francis Mil-toun (De La More Press), brings together a considerable amount of information, the whole of which is not to be found in any one other work. A modest preface has prepared the reader for a few errors natural in a first edition of such a compilation. We note an obvious mistake in the minimum cost of a modern battleship. What is a more useful criticism concerns the plates of flags. It seems a mistake to prefer over the ordinary flag of foreign countries the royal standard in cases where that standard is wholly different from the usual national colours. In the case of Russia, Germany, and Italy the royal flags are seldom seen, whereas the important

point is to get into the heads of Britons the true nature of the German and Russian tricolours. The Italian tricolour, oddly enough, is well known, although the German ought now to be, but is not, more familiar. As regards Russia, the fact that the Russian flag, both the right way up and upside down, and also the Dutch flag, are commonly used by way of British patriotic decorations, shows the necessity of enlightening the public mind. The Austrian royal standard is also very different from the usual flag; and that of Hungary is not given. In the case of Turkey the Sultan's signature is given on a flag which is never in practice displayed; and the ordinary Ottoman flag, familiar, with a difference, to Britons in Egypt, is not given.

THE British reader has not made much of the evidence taken by the recent War Commission, and has been satisfied with newspaper versions of the sadly inferior Report professedly based on that evidence. It cannot, then, be expected that *Le Soldat Impérial*, an ill-named book of great learning, which contains evidence as to the shortcomings of French administration in Napoleon's wars between 1800 and 1814, will attract much attention here. The author is the "Jean Morvan" who has previously written on 'Les Chouans,' and the publishers are MM. Plon-Nourrit & Cie. The present volume deals with conscription and recruiting, material, training, remounts, pay, food, and supply. Its moral is that those responsible, from Napoleon downwards, forgot under the Empire the concern for detail which they had learnt under the Revolution and the Consulate. The correspondence of Napoleon reveals only what ought to have been, and not what was. Robbery was general, and events in Spain and Russia were natural results. The treatment of the subject is deficient in breadth. The second volume, dealing with the men, which will appear in October, should possess more interest.

MR. G. H. POWELL's edition of the *Reminiscences and Table-Talk of Samuel Rogers* (Brimley Johnson) is acceptable. The notes might perhaps have been fuller, and the confusion of personages which pervades the original remains unelucidated except by a careful index. Still Mr. Powell has done good service to letters by collecting from the memoirs of Dyce and Sharpe, Rogers's nephew, some of the best stories in English recollections. Read as a whole, they are a surprising revelation of the influence of the poet-banker in forming our conceptions of Charles James Fox, Byron, and their contemporaries. Rogers knew every one worth knowing in his own day, while from Holland House he absorbed the gossip of the previous generation. If he wounded with his tongue, the warmth of his heart ultimately supplied the cure. In an adequate introduction Mr. Powell sums up the man and the perpetrator of verse by no means amiss. It is, however, by the 'Pleasures of Memory,' rather than by 'Italy,' that Rogers deserves, in his meticulous and frigid way, to be remembered. The latter, to use the old jest, would be "dished without the plates."

ALTHOUGH the literature of outdoor and country life, exploited from the fanciful point of view, increases day by day, there is always plenty of room for a really well-observed and pleasantly written work on this ever delectable subject. In *The Arcadian Calendar* (Newnes), of which the text is by Mr. E. D. Cuming, while the pictures are provided by Mr. J. A. Shepherd, the light side of nature is treated with a mingling of truth and vivacity that should prove instructive and entertaining. Or perhaps one should rather say that the calendar deals lightly with various manifestations of nature and natural history, and will probably find a welcome where more dignified and serious work might fail to please.

And though the facetiousness would seem sometimes a little too pervasive, the writing is often full of charm, and the observation invariably accurate and sometimes even subtle. The months of the year are treated in turn in relation to birds, beasts, insects, and fishes, to say nothing of reptiles, after a bright and entertaining fashion, the text being judiciously sprinkled with neat and apposite verses, all very much to the point, as, for example, this imaginary "interview on the African coast of the Mediterranean some fine April evening":

"You ought to come," the martin urged, "and also bring your wife.

They'd welcome you with paragraphs, the Field and Country Life."

"They would," the hoopoe drily said, "and every mother's son Who's given up his catapult would go and get his gun."

Mr. Cuming often achieves a certain felicity of phrase which indicates a more than common faculty of sympathetic observation. As he well says of the little blue tit on the secluded nest of her choice in some hole in wall or tree,

"there she sits, defying man and his fingers with vigorous pecks; it is as though a dormouse should hit you with his clenched fist. The while she hisses fiercely with touching but misplaced confidence in her ability to make you believe she is a snake."

Indeed, what the author does not know about the *vie intime* of our British birds would hardly seem worth the knowing; nevertheless, we have a crow to pluck with him as regards his estimate of the chaffinch's song, that most exquisite of early spring melodies, falling on the sense as though a shower of blossom petals had been made into music. And yet Mr. Cuming says "the chaffinch's idea of music is elementary," and sets down his rippling rhythms, fresh and pure as a mountain rilllet, as "that short, defiant cry of his." No; in spite of expert opinion, we could ill spare the cheery voice of the chaffinch. In a terse but true estimate of the house-sparrow we cordially agree. Here is the root of the whole matter, as it were, in a nutshell: "The house-sparrow is chirping; he has found the first crocus of the year, and, having eaten the bud, has done some mischief, wherefore he is happy."

It is, however, to be regretted that a book so excellent of its kind should not have been more fortunate in its illustrator, for, despite the extreme cleverness of Mr. Shepherd's facile pen, his drawings are too grotesquely anthropomorphic to please those who appreciate the charm of the text. With the exception of one really delightful fantasia upon a dormouse theme, all are more fitted for the pages of *Funny Scraps* and the like than for their present use. The illustrator, although he appears to have at least a bowing acquaintance with Japanese methods, seems to have no feeling whatsoever for those decorative forms and refined silhouettes which nature is for ever offering to the seeing eye, thoroughly compatible, moreover, with the pictorial expression of humour, as witness, again, the artists of Japan. But Mr. Shepherd's ideas of humour are singularly primitive—top-hats, mufflers, pipes, and all manner of human trappings are pressed into the service of his models, which, in addition, are more often than not caricatured out of all knowledge. The gentle jokes of the author are amusing, but the antics of the artist, like the dancing of Hippocides, make for vulgarity; his grasshoppers are a burden.

A COLLECTION of *Kings' Letters*, from the *Days of Alfred to the Accession of the Tudors*, newly edited by Mr. Robert Steele, is an interesting addition to the "King's Classics" (Moring), which are both elegant in appearance and cheap. Mr. Steele relies to a certain extent on Halliwell, but he has shown a scholarly care in rendering his originals into English, which is unusual and laudable in a popular edition. Brief notes as to letters

are added at the end. Some of them are too formal to give any personal idea of the sender, but others are highly characteristic, and nearly all are historically valuable. We find such different topics treated as lodgings at Cambridge, the charges against Joan of Arc, and the law regarding the disposal of wrecks.

The Life of Lord Edward Fitzgerald. By Ida A. Taylor. (Hutchinson & Co.)—Some of the essential conditions and methods of historical composition of the lighter kind are evidently familiar to Miss Taylor. She knows how to arrange and present her material to her own and her readers' advantage. Her writing is as clear and direct as it is pleasant. This life of Lord Edward Fitzgerald, the hero of Irish revolution, is written in a singularly sympathetic yet non-contentious strain. The author, that is to say, does not unnecessarily touch on dangerous political ground. Her treatment of her subject suggests, moreover, a fine understanding of the peculiar genius of his race and country. This is in itself a fair equipment for the task so well achieved. Nowadays, when many people "undertake" a biography for no better reason than because they are asked, or because they want "a job," the sympathy of the biographer for his subject cannot always be taken for granted. We have it here, as we have said. Mixed elements of tragedy and comedy have always gone to the making of the most vital pages of Irish history. In the moral as well as the physical climate smiles and tears lie close together. The sense of sadness in all things Irish is at once relieved and deepened by the mirth always ready to break in.

Miss Taylor writes with ease, also in a sense with restraint. One guesses that she could have been more eloquent had she not been minded to set a seal on her utterances. True lovers of Ireland never forget the "old unhappy far-off things"; but in a work of this nature and scope reticence on controversial matters is in place. High-flown sentiment and rhetoric would have been more than usually useless. Passages like the one we are about to quote are sufficient indication of the underlying feeling. In speaking of Lord Edward, and the gifts that were to a wonderful degree his—of the gifts of Ireland to her sons, and to the Geraldines especially—she says:—

"She gave her loves, her hates, and her soul, receiving from them in return fair chapels, loyalty to her faith, devotion to her nationality. To Lord Edward she gave the last gift, a dream, and he for her gift—greater love hath no man than this—laid down his life."

This dream was, of course, the dream of freedom for his country.

If there is fresher or fuller historical information than is to be found in Moore's 'Life' and in other places, we have not discovered it, and it does not seem that Miss Taylor makes any pretence to it. What she brings to her subject is a fresh and feeling presentation of the charming and romantic figure of the leader of a very forlorn hope indeed. Specially present to her imagination is the contrast between his gay *insouciance* and boyishness and the fate already marking him out for prison and death.

Letters written by a Grandfather, George Birkbeck Hill, D.C.L., LL.D. Selected by Lucy Crump. (Brown, Langham & Co.)—The late Dr. Birkbeck Hill must have been a very charming grandfather, and his daughter, Mrs. Crump, has found a pious pleasure in editing a number of his letters to his grandchildren in a small and unobtrusive volume. The letters themselves have no particular literary merit, and the recipients appear for the most part to have been of very tender age. It is doubtful whether they will appeal to many young people who did not know the kind and sympathetic personality which finds expression in them. Those who did will have a further

help to keep Dr. Hill's memory alive. The little volume is mainly of interest as a pleasing memorial of a man who, amongst multifarious and scholarly occupations, found time for much letter-writing for the sake of giving pleasure to little children.

The Homes and Haunts of Luther, by John Stoughton, D.D., has run into a fourth edition and been revised by C. H. Irwin. The notes contain a considerable amount of new matter, especially in regard to Wittenberg and its castle church. The illustrations include an engraving of Luther's portrait by Cranach, as to which the preface remarks: "According to Dr. Grosse, of Wittenberg, there are two copies in the Theological Seminary, and another in the Luther Hall of that town, but even in Germany they have been scarcely reproduced at all." This interesting little book is published by the Religious Tract Society.

MESSRS. NEWNES have brought out in their excellent "Thin Paper" editions Godwin's *Caleb Williams* and Hawthorne's *New England Romances*. The first does not lack power, but we doubt if readers will get over its pedantic oddity nowadays. The latter ranks among the classics, and is sure of appreciation.

WE have on our table *History of Dublin*, by Sir J. T. Gilbert (Dublin, Dollard),—*Memoir of John Kay*, by J. Lord (Rochdale, Clegg),—*The Law of Evolution*, by J. Scouler (Grant Richards),—*Trois Récits de Froissart*, modernized by M. Ninet, with French Notes by F. B. Kirkman (Black),—*Three-Term Class Record Book* (Macmillan),—*John Bull & Sons, Ltd.*, by F. W. Kingston (Drane),—*Protection and Industry*, by Sir Swire Smith and others (Methuen),—*A Treatise on Poker*, by E. P. Philpots (Simpkin),—*A Little Gallery of Reynolds* (Methuen),—*Breaking and Training Horses*, by F. T. Barton (Everett),—*Carmen*, by P. Mérimée (Glasgow, Gowers & Gray),—*A Canadian Girl*, by Lieut.-Col. Andrew Haggard (J. Long),—*The Canon's Butterfly*, by Max Baring (Greening),—*An Oath in Heaven*, by J. Ryce (J. Clarke),—*Ragamuffin Tom*, by J. E. Partridge (Wells Gardner),—*Rose Stewart's Love Story*, by Katherine Mackay (Stirling, Mackay),—*Fronde Caduce*, by M. Lomax (Glaisher),—*Bible Lessons for Little Beginners*, by G. H. Archibald (S.S.U.),—*Mr. World and Miss Church—Member*, by the Rev. W. S. Harris (Brown & Langham),—and *Pro Macedonia*, by V. Bérard (Paris, Colin). Among New Editions we have *In Relief of Doubt*, by R. E. Welsh (Allenson),—*Devotional Services for Public Worship* (Dent),—and *Science and Speculation*, by G. H. Lewes (Watts & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Book of Genesis, edited by S. R. Driver, 8vo, 10/6
Conn (J.), The Fulness of Time, and other Studies in Theology, cr. 8vo, 3/ net.
Emery (S. L.), The Inner Life of the Soul, cr. 8vo, 4/6 net.
Foxell (W. J.), Sermon and Preacher, 8vo, 3/6 net.
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Watts, by R. E. D. Sketchley, 16mo, 2/6 net.

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Grein (J. T.), Dramatic Criticism, Vol. 4, 1902-1903, cr. 8vo, 3/6 net.
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Abbas Effendi, Life and Teachings of, by M. H. Phelps, cr. 8vo, 6/ net.
Asser's Life of King Alfred, ed. W. H. Stevenson, 12/ net.

Burke (H. F.), *Historical Record of the Coronation of King Edward VII. and Queen Alexandra*, folio, 338/.

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Public Schools Year-Book, 1904, cr. 8vo, 2/6.

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Baker (W. M.) and Bourne (A. A.), *A Key to Elementary Geometry*, cr. 8vo, 6/ net.

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THE PROVOST OF TRINITY COLLEGE, DUBLIN.

THE verdict that George Salmon was the greatest Irishman of the nineteenth century is one in which many sorts and conditions of men would agree. William Rowan Hamilton was undoubtedly a greater mathematician; William Lecky a more polished writer. Great soldiers belong to another order of human genius. But if we judge the man not only as a mathematician and as a theologian, but also as a thinker, and one of weight in the counsels of men, there was none in our day that exercised greater sway.

He was born (1819) of that middle class in Cork which has supplied Trinity College with so many distinguished men. His parents found him slow, and he learned to read with difficulty. When he came up to Dublin as a boy of sixteen, with the mere knowledge of his matriculation work, neither he nor others suspected that a great latent power was there. He learned, from looking over the honour papers of a fellow-student, that he could solve easy problems in geometry, and from that time he rose in his class with portentous rapidity. Always looking old and clumsy for his years, he already seemed of mature age when he obtained a fellowship in a brilliant competition at the age of twenty-three. From that time he was for a quarter of the century a Fellow and Tutor, and also a Divinity Lecturer, doing the routine work of the College with assiduity and success. It was in the leisure moments of this busy life that he published his 'Conic Sections,' 'Higher Plane Curves,' 'Lessons in Algebra,' &c., which are now household words among the mathematicians of Europe. His unwilling head (for he despised external distinctions) was crowned with all manner of academic honours. The gold medal of the Royal Society, the Copley Medal, and honorary membership of the great Academies of Europe were crowded upon him. But while mathematics were then the title of this fame, he was well known in Dublin by his letters in the *Catholic Layman* as an acute and learned theologian. Hence, when the Chair of Mathematics, which was his due, was given to a senior colleague, he was chosen by the Governing Board, in 1866, for the high dignity of Professor of Divinity. But he did not accept this post without much hesitation, as it entailed the resignation of his Fellowship. From this date, however, he abandoned mathematics, so far as to leave the re-editing of his works to younger men, while he still carried on speculations on the theory of numbers, which were eagerly awaited by foreign as well as home scholars. But, alas! he recently destroyed all his papers on this abstruse subject, feeling that he had no time or energy left to complete his researches for an adequate publication. Meanwhile, his theological lectures made their mark quickly; and these, too, when appointed Provost in 1888, he would not leave to a posthumous editor, but published them in two volumes—the 'Critical Introduction to the New Testament' and the 'Infallibility of the Roman Church'—which are now text-books in almost every Protestant theological school.

All through his college life he had been a most striking preacher in the College Chapel and in many other churches, including St. Mary's, Oxford—a striking preacher not from his impressive delivery, but rather from the total absence of manner and great fulness and directness in his discourses. For after the first moment of surprise at his ungainly manner, he produced the indelible impression of a profound thinker, writing with a simplicity bordering upon carelessness. To those who knew him, the published volumes of these discourses recall the simple but striking conversation of the man, and the tender heart that often marred his utterance when speaking of the sorrows and bereavements with which occasional discourses are so often concerned. As a speaker he had the same rough strength, which in controversy often amounted to rudeness, and inflicted wounds of which he was not aware, even when they approached imputations on the motives of his opponents. In lighter moments he was unsurpassed in his felicity and his humour. Those who heard him at the great Tercentenary Feast of Trinity College, among the greatest speakers of the day, in 1892, or at the Hibernian Catch Club when welcoming Lord Cadogan to Ireland, were agreed that he was without an equal in his combination of banter with serious argument. He was in his later years fond of hearing and retelling humorous stories, and his most hospitable table

was always noted for this pleasant feature. He had never indulged in any field sport, nor in any game save chess, in which he was proficient, so that his only other recreations were walking, when he was usually alone, and the reading of novels, which he appreciated with the discrimination of a great mind. Jane Austen was among his favourites; he thought Stevenson had not enough to say, and he cared not whether he said it well; on 'Robert Elsmere' he observed that "he preferred his theology neat." And yet in theology his tastes were various. He once defended, almost with acrimony, the doctrine of eternal punishment, yet he was known to recommend Strauss's book as the most suggestive on the life of Christ. Both these judgments belong to his middle life; it was remarked of his later sermons that they became less doctrinal, and more deliberative than hortatory.

It was not to be expected that he would prove as great a Provost as he was a man, for he did not assume the reins till the age of sixty-eight, and of late years advancing old had made him adverse to all the reforms now fashionable in universities; he was also constitutionally too much disposed to disbelieve in the earnestness as well as the good sense of the reformers. Yet he will secure the sympathy of the Tories in education by his determined resistance to many changes, such as the admission of women to degrees, or of practical methods of teaching geometry. His inclination to keep the College aloof from the rest of Ireland will not escape criticism. On the actual students of the College, so long as they were students, he lavished all his sympathies. His donations to college purposes, and benefactions to poor students, were large and frequent, and always so bestowed as to escape, if possible, public notice.

Apart from the just recognition of learned Academies, he met with a curious want of public appreciation. The disestablished Irish Church, though recognizing his transcendent position, never offered him an archbishopric; the Irish Government never conferred upon him the only honour he could have accepted—that of Privy Councillor. The new British Academy aroused his satire, and perhaps his ire, by appointing him an original member on the score of philosophy, the one great academic subject which he openly despised and derided. And yet the highest officials, from Archbishop Whately to Lord Cadogan, were proud to make him their friend, and to consult him upon public affairs. This is all the more notable as there was at times estrangement between him and some of the most zealous of his subordinates, which might have easily been avoided; for on the whole no man commanded more loyalty and more respect. His latest studies were upon the earliest period of Christian history and tradition, concerning which he published in Biblical dictionaries many valuable monographs. All his special studies, however, give a very inadequate idea of the size of the man. It was easy to see that it mattered little what walk in life he had chosen. Everywhere and anywhere he could not have escaped being a great and dominant personality.

UNPUBLISHED LETTERS FROM DOROTHY WORDSWORTH TO MRS. CLARKSON, TOGETHER WITH AN UNPUBLISHED LETTER TO MRS. CLARKSON FROM WILLIAM WORDSWORTH.

II.

December 2nd, [1807].

SARA,* in a letter which I have just received from her, says that she thinks you must have misunderstood what I said in my last, as you "lament his irresolution respecting his [Coleridge's] wife." I hope I have now explained myself so that you cannot misunderstand me. I wrote in such a hurry that I

* Sara Hutchinson.

hardly know what I said, but I did not then think differently from what I do now, of his general resolution not to live with her, and now as then I equally lament the weakness which has prevented him from putting it out of her power to torment him any more. Coleridge's last letter was written the day after his arrival in London: his lectures* are to begin on Monday. He says nothing of his private feelings but that his thoughts have been with us continually, and that he has been very unhappy. He adds that his lectures are likely to be very profitable, and that, if he is in a state to be other than a discomfort to us, he will certainly be at Grasmere in the course of the first fortnight in March. I am afraid his health will suffer from the bustle and fatigue he will have to go through in London, and I shall be very anxious to hear regularly from him. He had been detained more than a fortnight at Bristol by illness, brought on by having got wet after dining out and drinking wine, which turned sour upon his stomach. The best news contained in his letter was that he had been going on with the 'Christabel,'† and had [wafer] almost as much as we have already seen, and rewritten his Tragedy. If he has no more to do with Mrs. C. in the way of discussions, arrangements or disputes, and comes hither in a mood to continue to compose verses, I shall have yet hopes that he may fulfil the promise of his great endowments, and be a happy man.

29th March [1808].

Most likely you have read in the papers of the dismal event which happened in our neighbourhood on Saturday sennight but I am sure you will wish to know further particulars. Our thoughts have been almost wholly employed about the poor sufferers or their family ever since. George and Sarah Green two inhabitants of this vale went to a sale in Langdale in the afternoon, and set off homewards in the evening, intending to cross the fells, and descend just above their own cottage, a lonely dwelling in Easedale. They had left a daughter at home eleven years old with the care of five brothers and sisters younger than herself, the youngest an infant at the breast. These dear helpless creatures sat up till 11 o'clock expecting their parents and then went to bed thinking that they had stayed all night in Langdale because of the weather. All next day they continued to expect them, and on Monday noon one of the boys went to a house on the opposite side of the dale to borrow a cloak. On being asked for what purpose he replied that his sister was going to Langdale to *lait* ‡ their folk who had never come home. The men of the house started up and said that they were lost, and immediately spread the alarm. As long as daylight lasted on that day, and on Monday and till Tuesday afternoon all the men of Grasmere and many from Langdale were out upon the Fells. On Tuesday afternoon the bodies were found miserably mangled, having been cut by the crags. They were lying not above a quarter of a mile above a house in Langdale, where their shrieks had been distinctly heard by two different persons, who supposed that the shrieks came from some drunken people who had been at the sale. The bodies were brought home in a cart, and buried in one grave last Thursday. The poor children all the time they had been left by themselves suspected no evil; and as soon as it was known by others that their father and mother were missing the truth came upon them like a thunderstroke. The neighbouring women came to look after them, and found them in a pitiable state, all crying together. In a little time, however, they were

pacified and food was brought into the house, for they had scarcely any thing left, for their parents were the poorest people in the vale, though they had a small estate of their own and a single cow. This morsel of land, now deeply mortgaged had been in the possession of the family for several generations: they were loth to sell it, and consequently they had never had any assistance from the parish. He had been twice married. By his former wife he has left one son and three daughters, and by her who perished with him four sons and four daughters. They must have very soon parted with their land if they had lived, for their means were reduced by little and little, till scarcely anything but the land was left, the cow was grown old, and they had not money to buy another: they had sold [wafer] horse and were in the habit of carrying bridles or any thing that they could spare to barter for potatoes or bread. Luxuries they had none; they never made tea, and when the neighbours went to the children on Monday they found nothing in the house but two boilings of potatoes, a very little meal, and a few [?] of lean dried mutton. The cow at this time does not give a quart of milk in a day. You will wonder how they lived at all, and indeed I can hardly tell you. They used to sell a few peats in the summer, which they dug out of their own hearts' heart, their land, and perhaps the old man (he was 65 years of age) might earn a little money by doing odd jobs for his neighbours; but it was never known till now (by us at least) how much distressed they must have been. See them when you would they were always cheerful, and when they went from home they were decently dressed. The children, too, though very ragged, were clean; and are as pure and innocent, and in every respect as promising children as I ever saw. Since this melancholy event our thoughts have been chiefly employed in laying schemes to prevent the children from falling into the hands of persons who may use them unkindly, and for giving them decent educations. One of the eight is in place and can provide for herself, the next is with us. She has attended the children since we came from Coleorton; but we had intended parting with her at Whitsuntide if her Parents had lived, and [to] have hired an elder servant in her place, thinking it bad for the children's temper to be under one so young: we shall, however, now keep her, not as a servant, but shall send her to Grasmere School, and teach her to sew; and do our best to fit her for a good place. She is as innocent and as guileless as a Baby; but her faculties are rather slow. After her there are six left, and it is probable they will be boarded out by the parish. We hope that a sufficient sum will be raised for the purposes I have mentioned. Everybody who has the power seems disposed to assist them. The Bishop of Llandaff will subscribe ten guineas, and we have received 5 guineas from a Mr. Wilson, a very amiable young man, a Friend and adorer of William and his verses who is building a house at Windermere. This sum we shall keep back till we see what is done by the parish and others, and we hope to get more from our Friends. Perhaps your Uncle Hardcastle may do something, or some other Friends of yours. I cannot have patience to look over this letter, which I hope you have read patiently, or else woe to me! Excuse blunders and I hope you will make it out at last—God bless you for ever.*

December 8th, [1808], Thursday Evening.

Month after month has gone by, and no word has passed between us two. Strange it may seem, but we love each other too well, to have therefore slackened in our thoughts. God bless

you my dear and good Friend! I think of you daily, and with increasing desire to see you, but alas troublesome things have happened which have robbed me of the confidence of hope. Sara* will have explained to you some of these, in which in the main are involved the reasons of my long silence; but for a while after Coleridge came to us I did not write, because he was writing so often, and I was loth to put you to the expense of double postage. I will not attempt to detail the height and depth and number of our sorrows in connection with the smoky chimnies.† They are, in short, so very bad that if they cannot be mended we must leave the house, beautiful as everything will soon be out of doors, dear as is the vale where we have so long lived. The labour of the house is literally doubled. Dishes are washed, and no sooner set into the pantry than they are covered with smoke. Chairs, carpets, the painted ledges of the rooms—all are ready for the reception of soot and smoke, requiring endless cleaning and are never clean. This is not certainly the worst part of the business, but the smarting of the eyes &c. &c. you may guess at, and I speak of these other discomforts as more immediately connected with myself. In fact we have seldom an hour's leisure (either Mary or I) till after 7 o'clock (when the children go to bed), for all the time that we have for sitting still in the course of the day we are obliged to employ in scouring, and many of our evenings also. We are regularly thirteen in family, and on Saturdays and Sundays 15, for when Saturday morning is not very stormy Hartley and Derwent come. I include the servants in the number, but as you may judge, in the most convenient house there would be work enough for two maids and a little girl. In ours there is far too much. We keep a cow, the stable is two short field lengths from the house, and the cook has both to fodder, and clean after the cow. We have also two pigs, bake all our bread at home, and though we do not wash ALL our clothes, yet we wash a part every week, and mangle or iron the whole. This is a tedious tale, and I should not have troubled you with it, but to let you see plainly that idleness has had nothing to do with my putting off to write to you. Besides all this we were nearly a week without any servants at all (at Martinmas). You will be glad to hear that we have got one very good servant, the Cook (as I have rather aristocratically called her); the other is but middling, yet I hope, as she is strong enough, and good natured, we shall not do amiss till Whitsuntide. Enough of these matters. Dear Coleridge is well and in good spirits—writing letters to all his Friends and acquaintances, dispatching prospectuses, and fully prepared to begin his work.‡ Nobody, surely, but himself would have ventured to send forth this prospectus, with no essay written—no beginning made! but yet I believe it was the only way for him. I believe he could not have made the beginning unpurged [?] by a necessity which is now created by the promise therein made. I cannot, however, be without hauntings of fear, seeing him so often obliged to lie in bed more than half of the day, often so very poorly as to be utterly unable to do anything whatever. To-day, though he came down to dinner at three perfectly well he did not rise till near two o'clock. I am afraid this account of him may give you some alarm; I assure you, however, that there is no need to be alarmed; his health is much, very much better, and his looks are almost what you would wish them to be; and however ill he may have been in the mornings he seldom fails to be cheerful and comfortable at night. Sara and he are sitting together in his parlour; Wm and Mary (alas! all involved in smoke) in Wm's Study where she is writing for him, he dictating. He is engaged in a work which

* These were the lectures on poetry delivered at the Royal Institution in the early part of 1808.

† This is the third or fourth time that Coleridge has repeated that he has gone on with 'Christabel.' No trace of any continuation has been discovered. The tragedy was 'Osorio,' recast into 'Remorse.'

‡ Search for.

* This story is told at much greater length in De Quincey's 'Recollections of the Lakes.' See also Wordsworth's poem 'George and Sarah Green.'

* Sara Hutchinson.

† At Allan Bank.

‡ The Friend.

occupies all his thoughts. It will be a pamphlet of considerable length, entitled 'The Convention of Cintra brought to the Test of Principles and the People of England justified from the Charge of Prejudging,' or something to that effect. I believe it will first appear in the *Courier* in different sections. Mr. de Quincey, whom you would love dearly, as I am sure I do, is beside me, quietly turning over the leaves of a Greek Book, and God be praised! we are breathing a clear air, for the night is calm, and this room, the Dining room only smokes very much in a high wind. Mr. de Q. will stay with us, we hope, at least till the spring. We feel of him as if he were one of the Family: he is loving, gentle and happy, a very good scholar, and an acute Logician—so much for his mind and manners. His person is unfortunately diminutive but there is a sweetness in his looks, especially about the eyes, which soon overcomes the oddness of your first feeling at the sight of so very little a Man. John sleeps with him and is passionately fond of him. Oh! my dear Friend! Johnny is a sweet creature; so noble, bold, gentle, and beautiful. Yes! he is a beautiful Boy. D[ora] is very pretty, very kittenish, very quick, very clever, but not given to thought. Coleridge often repeats to her (altering a line of William's poem of *Ruth*), "The Wild Cat of the Wilderness was not so Fair as She." To this she replies with a squall, inviting him to some fresh skirmish. C. says that John has all the virtues of a tame Dog—she the qualities of the Cat. God bless them! They are both sweet in their way; but it must be allowed that John is the finer creature. As to little Thomas he is a Darling, but, having spent much of his early time in the kitchen, he is never happier than when he is among the pots and pans. Therefore he is called Potiphar. To this name he lustily replies "Me no Potiphar, me a good Boy!" Happy however as he is among his old Friends in the kitchen, he is very proud of a little parlour notice; and we are all, whatever you and his jealous God-mother may think, very fond of him. He is a remarkably affectionate child, has beautiful eyes, and is very pleasant looking. Your God-daughter* is very stout and healthy; I think she will be like the rest of them but they were all handsome at her age. I have not yet said a word of dearest Sara. God be praised her side is better..... She looks thin and pale but that is not to be wondered at. Her appetite is better than it has been for some time past. Mary is unusually well, and so am I. God bless you dear Friend believe me evermore your affectionate

D. W.

Your account of Tom† is very interesting. My love to him and his Father.

Do write, and write immediately. Say not when you see this letter "It is the face of a stranger." I am sure you will ken it at the other side of the room.

MILTONIC ELISION.

III.

On the hypothesis that some of the "elided" syllables should be pronounced and some not, how are we to distinguish the two classes? To explore these blind alleys would be of no profit if it were not for the resultant illustrations. Is the apostrophe any guide? Can we rule that where an apostrophe takes the place of a vowel in Milton's text, it is intended that the vowel-sound should be omitted from pronunciation, and that where the vowel is printed it is to be pronounced? So simple an explanation would always have been recognized if it had been possible. The reason against it is the inconsistency in the use of the apostrophe. Nor is this merely an occasional neglect

of it, such as might be referred to oversight and rectified; but the apostrophe is sometimes substituted for the vowel where the verse requires a full syllable, which must forbid its being accepted as an assyllabic sign; and it cannot be supposed that a transcriber or meddlesome printer would have thought of inserting an apostrophe in such a place, for it seems to make a metrical error; nor can it be a mere misprint, because it is phonetically learned and curiously correct; for instance, *brok'n* and *op'nd* are printed for *broken* and *open'd* where the words take dissyllabic value; and this spelling can mean only one thing, namely, that Milton wished us to understand that he knew that there was in such words no true *e*, but only a vocalization of the liquid; or, in other words, that the liquid had of itself syllabic value, and that *open* and *fallen* are pronounced in the same way, however they are spelt. It follows that Milton's pronunciation of these words was the same in all cases; and, as a matter of fact, there is only one way of pronouncing them in English speech, and taken by themselves they logically prove the thesis proposed.

If, then, we have to renounce the apostrophe as a guide, the next most reasonable suggestion will be that the total omission of the vowel was intended by Milton wherever it was the common practice of his time to omit it; and we may look to Dryden to determine that practice. Dryden does not leave us in any doubt as to his intentions; he absolutely disallows the trisyllabic foot in his ten-syllable verse, and he tells us that his apostrophe indicates the total omission of the vowel from pronunciation. We could not apparently have a better authority for the contemporary higher taste in poetic elision.

The *primâ facie* objection to this solution is that it strains out the gnats and leaves the camels to be swallowed; and no one who really wishes to understand Milton's system could possibly be satisfied with such a topsy-turvy solution. The only value of the suggestion is that its application reveals most convincingly that Dryden's and Milton's prosodies are different in kind—and this is the real objection, to which I will return.

That Dryden, when he wrote *th' all*, meant *thall* is no proof of what Milton meant. Indeed, there is some actual evidence that Milton did not himself say *thalmighty* when he wrote *th' almighty*, because this very apostrophe is sometimes lacking and the *e* printed where the verse requires the elision; and since he dictated his poem, and attended carefully to the scribe's spelling, it is unlikely that, if he said *thall*, so plain a distinction of sound should have escaped the hearer, and not have been insisted on by the poet, whereas the other pronunciation is not only difficult to distinguish from the full one, but Milton may have purposely guarded himself from (what is on my theory) misinterpretation by leaving the "elision" sometimes unapostrophied; and such an intention is the best interpretation of some other inconsistencies in his text.

The appeal to the common practice of the time has, however, been pressed to explain away all Milton's elisions as examples of degraded pronunciation; and though the conclusion at which such an argument would arrive has been already disproved, it may be worth while to expose the argument. It is urged as follows: the common speech in Milton's time was barbarously degraded, clipped, and deformed: Butler shows us how words were clipped: Dryden shows us how he scanned his verse; if you will clip Milton's words as Butler would have clipped them, you may get the rigid dissyllabic scansion which Dryden (and therefore Milton) intended. It is not worth while to combat such blundering; but we must not ignore the facts to which it appeals. For it is true that the common speech of the time was so licentiously corrupted, that our sense of pro-

priety is no guide to the intention of writers who took their idioms from the street; indeed, if the refined Addison in 'Cato' actually recited, as I suppose he did,

With wisdom, discipline, and liberal arts,
Them-bellishments of life,

it is, I suppose, possible that the wronged Alcmena began her passionate and pathetic appeal to her husband with "Munsponsored honour!" (printed *m'un*), and that Amphitryon in the same play may have addressed Mercury with "Will ye shut mout of mown house?" and subsequently to his wife have said *tease* when he meant to *ease*, "Whoe'r's the God, I'll beg of him t' ease us wretches in our miseries,"* though the distortion of words, on which the whole sentiment and credit of the passage depends, must appear to us monstrous. So perhaps in 'Hudibras' it is possible that Butler meant to say *bing* for *being*, when he prints *b'ing*; and *dameter* of the moon when he writes *d'ameter*, although

But bing against the mind's consent.....

and

Tell what her Dameter tan inch is,
And prove she is not made of green cheese,

are gibberish, and I do not wish it thought that I would myself spoil my enjoyment of the witty verse by reading such solecisms into it. The verse of 'Hudibras' loses, rather than gains, by a foolish attempt to read it always as of eight syllables with a correct rhyme. It is the last reckless plunge of absurdity when the argument which we are considering asserts that Butler's rhymes show merely the licentious pronunciation of his day. They do prove that he had no scruple in pronouncing the same word in many different ways, including obsolete pronunciations. Thus a word like *conqueror* has some six forms; and if the rhyming of his old bear be followed, it will be found that its rhymes, and the rhymes of its rhymes, include words with any one of the following endings: *ar, air, ayer, ear, er, or, ur, ayor*. From such licence he gets a good deal of his fun. Certain rhyming (as sartin) with Martin Luther is humorous; but it has also, by some other perhaps mutual accommodation, to rhyme with *Fortune*. So Brethren, which is sometimes a trisyllable and printed bretheren, has to discard its *r* to rhyme with *heathen*; but when we find *whiskers* rhyming with *Switzers, sisters*, and *discourse*; something rhyming with *bumpkin*; *english'd* with *linguist*; *justice* with *trustees*; *darkness* with *carcass*; *plunder* with *lumber*; and *whipping* with *ribbon*, we come to the conclusion that the author thought that there was something laughable in a very bad rhyme; and it does singularly well fulfil the old definition of the ridiculous, "out of place without danger." That such a grotesque as 'Hudibras' should be proposed as a model for the pronunciation of Milton's epic is not more absurd than the aim of the comparison, which is to reduce Milton's prosody to Dryden's level. It is easy to see from a glance at Dryden's practice that he did not understand Milton's; for his apostrophes include those hypermonosyllables (such as *power* and *heaven*) which are not affected by spellings, and the use of which as monosyllables precludes the necessity of the omission of such an open vowel as the *e* in the *all*—an omission which he enforces as essential to the flow of his verse: his consistency being only to the eye: and so far was he from making any true phonetic examination of his own tongue that he betrays himself in his prefaces to have been guided in his avoidance and treatment of colliding vowels between words by the practice of Ovid and other Latins, a fallacy in the confession of which he gives his English prosody away. How can we expect to understand the verse of 'Paradise Lost' by the light of Dryden's practice, when he not only abjures

* Catharine.

† Mr. Clarkson's only son. He became a London police magistrate.

* These quotations from a book, title of which is given in my letter to *Athenæum* of July 18th ult.

Milton's prosody, but shows by his own verse that he did not understand it? It must be from Dryden's critical prefaces and authority that the baldness of the later English writers on metre directly derives. Considering Milton's accomplishment, they are a phenomenon which one must know Dryden's teaching to understand. It is the blind leading the blind. A very little study of Milton should convince that his practice is opposed to Dryden's, and also that there is not in his language any trace of those contemporary barbarisms and mispronunciations which Dryden's scholars consider necessary before they can scan 'Paradise Lost.' Pronunciation, especially of vowel-sounds, has changed a good deal since his time; but, as I said in my book, there is—except for a short list of words, the accent of which has shifted, and which are easily distinguished, and a few others which his verse shows him to have pronounced differently from the current use—nothing to prevent a modern reader from fully understanding the rhythm as the poet intended it. If there be any slight rhythmical difference it would seem that Time has added beauty to his verse, and amply repented him for the snubs of the coffee-house: whereas Time has done nothing for Dryden, and can do nothing; unless the occasional destruction of one or two more of his tedious rhymes may be considered an improvement.

I am not aware of anything that militates against the foregoing argument. My difficulty has been to exclude details which would have burdened and broken the main thread. I think what I have written is sufficient: it remains to pick up two matters which were purposely omitted where they would have intruded. They will be found to support the main thesis. They are both corrections of my book.

The first is this. I said in that book that in Milton's later verse "all open vowels may be 'elided,' whether long or short," &c.; and I omitted a distinction which I had not observed. Colliding vowels (which in prosody have been called "open vowels"), that is, vowels not separated by a consonant, may in speaking be glided one into the other by virtue of a voice-glide. This glide is a continuation of the sound of the first vowel gradually changing into the second; and this glide may be so prominent that its parent vowel becomes almost negligible. This tail-glide is very audible in most vowels; but there are two vowel-sounds in English—and, I think, only two—that occur as terminals to words, which have no tail-glide, or, to speak more correctly, the glides of which are comparatively inaudible; so that when they come into contact with a following vowel they readily give "hiatus" in awkward speakers. These two vowels are the broad *a* (*ah*) and the broad *o* (which we write *aw*). Most of us are familiar with "Victoriarour queen and governor." Now these two vowels are never "elided" by Milton, and since he admits, I believe, every other terminal vowel, long or short, into elision,† his observance of this phonetic distinction is a pretty certain indication that his vowel-elisions depended on the presence of an easy tail-glide: implying that the "elided" vowels were intended to be pronounced and glided, but not cut off. There is a third tailless vowel, rare in English, the pure long *e* (*eh*), but this is not a terminal in our language; it happens, however, that Milton uses the word *Ninereh*, which may be an example; and he uses it before a vowel unelided:—

Here Nineveh of length within her wall,
like
Of Abana and Pharpar lucid streams.

* "Open vowels" gives rise to a possible ambiguity with phonetics: therefore some expression like "colliding" seems preferable.

† I do not remember an example of *ey*. The uncertainty of some vowel-sounds in Milton's time and our ignorance of his probable idiosyncrasy make a correct statement impossible.

The broad Latin *a* is a frequent terminal in 'Paradise Lost,' and, if I am right in my assertion that it is never elided, the argument of this section is strongly in favour of my thesis. It is also an indication that Milton pronounced the Latin *a* properly, and not with the horrible *ey*, now taught at Oxford and Cambridge, which is to be found, alas! in Shelley and Arnold.

My second correction is this. I stated in my book that Milton treated *h* as no letter. This also requires qualification. That Milton follows Chaucer in eliding through *h* is true; but in examining his *h* elisions I find three classes: first, the cases in which the *h* is silent, as in *hour*, *highest* (= *hi-est*); secondly, the cases in which *h* need not be consonantal, as in *to have*; and with these may be classed such Latin words as he may be supposed to have pronounced with the lighter Latin aspirate, as *Hesperides*, and such words as *humble* and *host*. Of the third class, the consonantal *h*, I do not know of any example in 'Paradise Lost,' except the strange one involving the strong *h* of *whom* (*huum*), as in *to whom*, *only who*—which was probably what misled me. I should not make a class of this single example, but rather suppose that Milton pronounced this word in some way which we do not recognize, in which case we are left with only such elisions of *h* as are phonetically defensible. It is plain that elision (as I define it) is impossible through a consonantal *h*, and since any kind of aspirate renders the syllable that carries it more syllabic, the occurrence in elision of words of the second class above is a further argument in favour of "trisyllabic effect."

ROBERT BRIDGES.

THE FATHER OF ALEXANDRE DUMAS.

IN attributing (*Athenæum*, No. 3978, p. 110, col. 3) an error to Mr. Andrew Lang respecting the death of Alexandre Dumas's father (General Alexandre Dumas Davy de la Pailleterie, I think) your reviewer evidently confused the latter with General Count Mathieu Dumas, who lived till 1837. Though the one was proscribed by Napoleon for supporting Kléber, and the other was the recipient of the imperial favours, this mistake has often been made. Dumas père relates somewhere in his writings that a passport to Naples was once refused him on the assumption that he was the son of Mathieu Dumas, who had been Minister of War there in 1806 under Joseph Bonaparte, the idea being that if the novelist wished to visit the city it must be to intrigue on behalf of the Bonapartes or the Murats. Of course he answered that General Count Mathieu Dumas was not his father. I had some acquaintance with Alexandre Dumas fils, and, if my memory serves me rightly, on an occasion when he corrected somebody who fell into the usual error, he even disclaimed all relationship with Count Mathieu Dumas's family.

V.

THE NATIONAL HOME-READING UNION.

DURING the last few years the attention of the National Home-Reading Union has been greatly occupied with the needs of elementary schools, and efforts have been made to correct the unfortunate tendency of such schools to reduce education to a mechanical system. Comparison of our primary schools with those of Scotland and America reveals at least one vital defect in our system. Many Scotch and most American teachers are preparing for other professions; they have also had the advantage of an education in the humanities; their minds are therefore growing in a scholarly direction. Contact with the growing mind of a teacher stimulates the pupil, and enables him to acquire insensibly a broad view of life; compare Dr. Arnold's dictum: "One's mind should be a running stream for one's pupils to drink from."

To meet the deficiency in the education of our elementary teachers, and its reflection upon

their schools, the Union has arranged for reading circles in general and special subjects in which teachers may be able to carry on their culture in friendly companionship. It has also provided for the formation of similar circles of an elementary kind for the elder scholars, in which the teacher becomes, for the time being, a circle leader, deriving help, as he has done in the case of his own teachers' circle, from one of the magazines of the Union. By means of the latter arrangement, a teacher who is not himself a specialist may bring to bear upon the minds of his pupils the matured thoughts of leaders of literary distinction.

Under the newly projected arrangement for the education of pupil teachers, happier conditions should prevail than those hitherto imposed upon them when they were passing into the ranks of adult teachers.

Another important departure of the National Home-Reading Union is a connexion with the Society for the Extension of University Teaching, with a view to the closer co-ordination of their respective courses. By such co-ordination between circle leaders and lecturers it is hoped to extend the educative influence of reading and lectures alike.

Finally, during the past year Dr. Hill, Master of Downing, Chairman of the Executive of the N.H.R.U., addressed the librarians during their annual gathering at Leeds on the subject of the utilization of public libraries as centres of study. His suggestions were that sufficient copies of each book on the N.H.R.U. list should be sent to each library, so that they might be used by members of the reading circles formed to discuss them. Lectures arranged to anticipate or follow such courses in connexion with each public library would help to unlock its lore. Where the premises admit of it, rooms for reading circles should be included in the main building. Five such circles have already been formed in connexion with the Stepney Library, at the inauguration of which in November last a stimulating address on the 'Pleasures of Reading' was delivered by the Bishop of Stepney. Other aspects of the work touched on by the bishop and by Sir William Anson and other speakers at the recent annual meeting at the Mansion House will be dealt with later.

M. ÉMILE DESCHANEL.

M. ÉMILE AUGUSTIN ÉTIENNE MARTIN DESCHANEL, whose death was announced on Tuesday last, had so long retired from active public work that his celebrity is little known to the present generation. His distinguished son, who has played so prominent a part in French politics in recent years, has, in a way, eclipsed the brilliancy of his fame, for in speaking of "M. Deschanel" the former President of the Chamber of Deputies, and not the veteran literary man, is understood. M. Émile Deschanel was not the oldest French author at the time of his death, but none could lay claim to a more upright and honourable career. He was born in Paris on November 19th, 1819, and had a brilliant career at the Louis-le-Grand College; and from 1839 to 1842 he studied at the École Normale, "ayant été treize fois lauréat au concours général." In 1842 he was nominated Professor of Rhetoric at the College of Bourges, but did not remain there long; he returned to Paris, and was appointed "Maître des Conférences" at the École Normale for Greek Literature. He had classes successively at the Lycées Charlemagne, Bonaparte, and Louis-le-Grand, contributing in his leisure articles and essays to various reviews and newspapers, among others the *Revue des Deux Mondes*, the *Revue Indépendante*, the *Liberté de Penser*, and the *Nationale*.

M. Deschanel first came into conflict with the authorities in 1850. In this year, whilst

he was professor at Louis-le-Grand, he published a study of social philosophy under the title of 'Catholicisme et Socialisme,' for which he was summoned to appear before the Council of Public Instruction, not, apparently, so much to defend himself as to receive his dismissal from the public offices held by him. He then entered the ranks of the Republican journalists, and his vigorous articles resulted in his being arrested on December 2nd, 1851. He was expatriated, and found, as many other French journalists have found, a comfortable asylum at Brussels. During his exile he published several interesting little anthologies, 'Le Mal qu'on a dit des Femmes,' 'Le Bien qu'on a dit des Femmes' (1855-8), and so forth. 'Les Courtisanes de la Grèce' (1854) and 'Histoire de la Conversation' (1858) were also published during this period.

After the amnesty of 1859 he returned to Paris and joined the staff of the *Journal des Débats*, succeeding, curiously enough, Hippolyte Rigault, who had just died, and whom he had replaced as professor at Louis-le-Grand in 1851. His "revue de quinzaine," in which he dealt with a great variety of subjects, from literature to travels, and from theatrical matters to historical questions, was one of the chief features of the *Débats*. In 1869 he joined the *National*. A volume of his *causeries* from the *Débats* was published in 1861, and several of his other separate books are made up of articles contributed to one or other of the newspapers and reviews to which he contributed, notably his brilliant essays on Aristophanes, which appeared first in the *Liberté de Penser* in 1849; these studies were revised and enlarged, and appeared in book form in 1867, a new edition being called for nine years later. His other books include 'Physiologie des Ecrivains et des Artistes; ou, Essai de Critique Naturelle' (1864), 'A Bâtons Rompus' (1869), 'Les Conférences à Paris, en France et en Belgique,' 'Le Romantisme des Classiques' (1884), 'Le Peuple et la Bourgeoisie' (1881), books on Racine (1884) and Lamartine (1893), and 'Les Déformations de la Langue Française' (1898). In 1881 he was elected a Life Senator, taking the place of Littré.

R.

SALE.

MESSRS. PUTTICK & SIMPSON sold last week a collection of books from the library of the late Rev. Thomas Williams and other properties, the following being the chief prices: Keats's *Endymion*, first edition, 13*s.* 15*s.* *Pickwick Papers*, in the parts, 11*s.* *Les Costumes d'Anjou et du Maine*, 1486, 9*s.* 15*s.* A volume of Plays with the signature of Thackeray, 6*s.* *Eastward Hoe*, 1608, 16*s.* 6*s.* Gould's *Humming-Birds*, 5 vols., 21*s.* 10*s.* *Acker-mann's Microcosm*, 3 vols., 23*s.* *Punch*, 57 vols., 10*s.* 10*s.* *Redford's Art Sales*, 2 vols., 21*s.* *Omar Khayyam*, 1859, 14*s.* *Scrope's Salmon Fishing*, first edition, 9*s.* *Vicar of Wakefield*, coloured plates by Rowlandson, 1817, 21*s.* *Combe's Dance of Death and Dance of Life*, 12*s.* *Defoe's Moll Flanders*, first edition, 21*s.* *Annals of Sporting*, 13 vols., 24*s.* *Notes and Queries*, 97 vols., 14*s.* *Pinetum Britannicum*, 1884, 8*s.* *Meyer's British Birds*, coloured plates, 10*s.*

Literary Gossip.

ADMIRERS of Boswell will recall his almost fanatical devotion to "the great Douglas Cause." A clear narrative for the general reader has now been evolved by Mr. Percy Fitzgerald from a mass of legal reports and other material relating to the case, and will be published by Mr. Fisher Unwin under the title of 'Lady Jean.' The book depicts the extraordinary career of the spirited heroine, Lady Jean Douglas, and an attempt is made to show that the decision of the Courts in favour of the inheritors of the estates was open to serious doubts.

A DISTINGUISHED executive committee has been formed in Dublin to commemorate the services rendered to letters and history by the late W. E. H. Lecky, and to promote a public memorial to him in Ireland. Subscriptions are being sent in, and will be gratefully received by the honorary secretaries, Lecky Memorial Committee, 36, Molesworth Street, Dublin. A London committee is likewise being formed.

THE last presidential address of Dr. G. W. Prothero, which will shortly be issued in the *Transactions* of the Royal Historical Society, contains full details of his important scheme for a scientific bibliography of British history from 1485 to 1901, to serve as a continuation of Prof. Charles Gross's well-known work for the mediæval period. The plan suggested by Dr. Prothero is based upon the requirements of modern research, and is preceded by a careful survey of the existing work in this field at home and abroad.

ALTHOUGH it is now well between the seasons of the annual American invasion of students, quite a small army of historical workers from "the other side" has been recently seen in our archives and public libraries. Amongst these is Prof. Charles Andrews, of Bryn Mawr, who will probably be entrusted with the preparation of the important guide to the American sources in this country which is now in contemplation. Most of the above students, it may be remarked, are engaged upon the "fiscal question" as it existed for the Mother Country and her plantations in the eighteenth century.

A COURSE of fifteen free lectures, entitled 'An Introduction to the Study of Philosophy,' will be given by Dr. J. E. McTaggart at the Passmore Edwards Settlement, Tavistock Place, W.C., beginning on Monday next. These lectures are those which have been popular at Cambridge, perhaps owing to the lecturer's bold announcement that no previous knowledge of the subject would be assumed.

THE Early English Text Society has sent out to its members three volumes: 1. A new edition of its No. 15 in its Original Series, 'Political, Religious, and Love Poems,' with a fragment of the romance of 'Peare of Provence and the fair Maguelone,' and a sketch, with the Prologue and Epilogue, of the romance of 'The Knight Amoryus and the Lady Cleopas,' edited by Dr. Furnivall; 2. Part II. of Robert of Brunne's 'Handlyng Synne,' A.D. 1303, and its French original, William of Waddington's 'Manuel des Pechiez,' also edited by Dr. Furnivall; 3. In the Extra Series, 'Le Morte Arthur,' a romance in eight-line stanzas from the Harleian MS. 2252, about 1440 A.D., re-edited by Prof. J. Douglas Bruce, of Tennessee. The Society's other texts for 1903 are nearly ready.

FOR this year it has in the press, besides continuations of its 'Handlyng Synne,' 'Laud Troy Book,' &c., 1. An interesting 'Alphabet of Tales,' englished from the Latin 'Alphabetum Narrationum' in the Northern dialect, about 1440, edited by Mrs. M. M. Banks, and intended of old as an illustrator and enlivener of mediæval sermons; 2. 'The Mediæval Records of a London City Church,' a print of the

churchwardens' and other accounts of St. Mary-at-Hill in the City, from the first quarter of the fifteenth to the middle of the sixteenth century, edited by Mr. Henry Littlehales, who not only copies and edits the text, but pays a large part of its cost. He dedicates his book to Sir Reginald Hanson, baronet and alderman, whose family for six generations has been connected with the church, in gratitude for that gentleman's gift of the bust of Chaucer to the Guildhall Library.

IN several reviews of books on China we last year called attention to a statement made in Mr. Wirt Gerrare's interesting volume on 'Greater Russia,' published last spring. This is now officially contradicted. In the Parliamentary Paper, China, No. 1, 1904, report by Mr. Consul Campbell on 'A Journey in Mongolia' (sold at 10*s.* 4*d.*), he says:—

"Alleged Russian Railway from Khailar to Kalgan.—Since my return to England I have seen a lately published book, in which it is alleged that a railway is being pushed surreptitiously from the neighbourhood of Khailar southward to Kalgan."

Consul Campbell adds that in July, 1902, no one in the country to be traversed by the line had heard "a word of a new branch coming southward." Thus Mr. Henry Norman, M.P., proves to have been right in doubting the existence of the Kalgan line.

THE death is announced of the Rev. John Grant Michie, late minister of the parish of Dinnet, in Aberdeenshire. Mr. Michie, who was in early life a Roman Catholic, did some literary and antiquarian work of more than local interest. In addition to a collection of 'Deeds Tales,' he edited the Invercauld Papers for the Spalding Club and wrote a monograph on Loch Kinnord. He was co-editor with the late Dr. William Alexander, Aberdeen, of the second edition of Andrew Jervise's 'Epitaphs and Inscriptions.'

WE regret also to record the death of the Rev. Dr. J. F. S. Gordon, the "father" of the Scottish Episcopal Church, who had filled the incumbency of St. Andrew's, Glasgow, for forty-six years. Dr. Gordon was a voluminous writer, chiefly on antiquarian subjects. He was the author of 'Scotichronicon,' 'Monasticon,' 'Roman Catholicism in Scotland,' 'Glasghu Facies,' 'Book of the Chronicles of Keith,' a monograph on Iona, a 'Vade Mecum to Glasgow Cathedral,' and several other works. He had reached the age of eighty-three.

THE report published in the daily press on Wednesday to the effect that Mr. Pierpont Morgan had purchased the manuscripts of Byron's 'Corsair' and Lytton's 'Last Days of Pompeii' for 2,000*l.* is substantially correct. The MS. of 'The Corsair' is perfect, in so far as it is the "copy" set up by the printer, but the published version contains many additions and alterations which do not appear in this MS., but which were made in the proofs. As regards the MS. of 'The Last Days of Pompeii,' about four chapters are wanting, and some small portions of the MS. are not in the author's autograph. The negotiations with Mr.

Morgan were, we believe, made through Messrs. Sotheby, Wilkinson & Hodge.

MR. W. W. GREG writes:—

"I hardly think that your reviewer of 'The Alchemist' last week can be right in his suggestion that the *ti-ti-ti* represents the musical accompaniment of the cithern. Had he followed up the clue in Gifford's 'helpless note' he would have seen that Ben's 'son' Randolph at any rate supposed it to represent spoken words in a fairy language. In 'Amyntas,' III. iv., we read:—

Dorylas. Our noble friend permits, *Ti ti tatie,*

Does you not, sir?

Jocasta. How should I say I do?

Dor. *Ti ti tatie.*

Joc. *Ti ti tatie* my noble lords.

[*The elves sing.*]

Joc. *Ti ti tatie* to your lordships for this excellent musick.

This seems to me conclusive."

DR. DAVID DUNCAN, who has been entrusted by Herbert Spencer with the writing of his biography, asks for the loan of letters from him of interest or value. They should be sent to Dr. David Duncan, care of H. R. Tedder, Esq., Secretary, Athenæum Club, Pall Mall.

We commend to our readers a "Sociological Society" which has already secured a notable list of members, and we hope that a journal will duly be established, as well as a reference library. The subscription is a guinea a year, and details concerning the Society's origin and programme can be obtained from the Secretary, 5, Old Queen Street, Westminster.

We are glad to see that the Cambridge University Press have started a *Bulletin*, containing notes of books, which is to be published early each term. No. 1 opens with an able 'Historical Sketch of the Press,' by Mr. J. W. Clark, the Registrar of the University. Among the early books is one which "claims to be the first book printed in England in which Greek characters occur."

At the last monthly meeting of the Booksellers' Provident Institution, Mr. C. J. Longman in the chair, the sum of 93*l.* 8*s.* was voted for the relief of fifty-five members and widows of members. Five new members were elected, and three fresh applications for membership were received. The death, at the age of eighty-one, of a widow of a member of the Institution was reported. She had received in forty-three years upwards of 800*l.*, her husband's subscription to the funds being 20 guineas. It was announced that the treasurer, Mr. William E. Green, had made a generous donation of 500*l.* to the Institution.

MR. J. F. CADENHEAD, the librarian of the Wallasey Public Library near Liverpool, has accepted the librarianship of the Free Public Library at Johannesburg. His excellent work in Liverpool has gained him this promotion.

The number of foreign matriculated students entered at the German universities for the winter session is the largest yet arrived at, namely 3,093. Of these 162 are English, 319 Americans, two Australians, 986 Russians, 318 Swiss, 588 Austrians and Hungarians. The remainder come from Turkey, Servia, Bulgaria, and other European states, Africa, and Asia. The greater number of Asiatic students come from Japan. The most frequented lectures

seem to be those on philosophy, philology, history, medicine, and natural science.

THE death is announced from Hamburg of Dr. Otto Rüdiger, author of a number of valuable studies on the history of Hamburg, and of the interesting historical novel 'Siegfried Bunstorff's Meisterstück.'

THE death in his eighty-first year is also announced of Dr. J. Nirschl, Dean of Würzburg Cathedral, for many years a lecturer on Church history, and the author of a number of theological works.

A CONGRESS for experimental psychology will be held at Giessen, April 18th-20th. In addition to the reading of papers and the subsequent discussion, there will be an exhibition of various apparatus connected with the subject.

SCIENCE

Christopher Columbus: his Life, his Work, his Remains. By John Boyd Thacher. Vols. I. and II. (Putnam's Sons.)

HERE is a new life of Columbus, sumptuously printed, liberally illustrated, and appropriately dedicated to Mr. Harrisse, to whom students of the early history of America owe so large a debt of gratitude. The author is able, and many pages of his work furnish most attractive reading. This applies more especially to the introductory chapters, which deal with Peter Martyr, the historian and writer of epistles, and Bartolomé de las Casas, the "Protector of the Indians." It cannot, however, be claimed that Mr. Thacher has thrown fresh light upon any of the questions which still remain obscure in the career of the fortunate discoverer of America. He looks upon Columbus as a "hero," a man of a "high purpose," the conception of which was an intellectual triumph. His aims were not selfish, and his steadfastness overcame all obstacles which opposed themselves to the realization of his plans. This estimate colours the whole of the life as presented to us by the author, and charges brought against his "hero" are refuted, mitigated, or conveniently ignored.

One attractive feature of the present work consists in the reproduction of numerous documents bearing upon the history of Columbus. All these have been published before; but several rare booklets and letters are now made accessible to the student for the first time in facsimile, and in every instance the author supplies an excellent translation of the original text. It is to be regretted that he did not see fit to relegate all these documents to an appendix, instead of printing them among the narrative chapters, to the frequent distraction of the reader.

Toscanelli is dealt with very fully. The author not only prints the three versions of the letter addressed by the great physicist to Fernão Martins in 1474, he also reproduces in facsimile Toscanelli's 'Projection for a Chart,' and his rough list of *Nomina civitatum*, first made known by Uzielli in 1873. He makes no attempt to reconstruct the chart forwarded by Toscanelli to Portugal, as has been done by Peschel, and especially H. Wagner, in a paper published in 1894, a study of which might have

saved the author from following Uzielli as blindly as he has done.

The author is of opinion that Toscanelli, in this famous document, told Columbus no more than the latter "himself knew from the same sources from which the Florentine derived his knowledge." We are inclined to agree in this. Not only Columbus, but also others who studied the geographical problems of those stirring times might have learnt as much. Nay, by referring to the 'Adventures' of that clever Burgundian physician popularly known as Sir John de Mandeville, they might have learnt that a vessel actually crossed the great Western Ocean from India to Norway, and then turned back again to the East. And Mandeville was widely read in the fifteenth century—for sixteen editions of his book were printed up to 1492—and his traveller tales were accepted as the truth in that age, and are believed even now, in spite of Stevenson, Yule, and Bovenscher, by the author whose bulky book lies before us.

At Lisbon the assertion of Toscanelli that Cathai and the wealth of India could be reached by sailing for 125 degrees across the Western Ocean might well be doubted, for the learned men whom Kings Alfonso and John consulted on all questions of this kind, putting faith in the delineation of the world as given by Fra Mauro, the author of the famous 'Catalan Chart,' and others, were able to point out that the further coast of Cathai was distant only 140 degrees to the east of Lisbon, and that consequently in order to reach it "by the west" it would be necessary to sail 220 degrees across an unexplored ocean, instead of the 125 degrees assumed by Toscanelli. This consideration alone justified the king in declining the services of Columbus, and in giving the preference to the discovery of an ocean highway to India round the African continent, apart from the visionary claims put forward by the Genoese as to a divine mission entrusted to him by the Holy Trinity, his prophecies about the nearness of the Day of Judgment, and the extravagant reward claimed for carrying out a scheme which had been submitted to the authorities years before Columbus advocated a similar idea.

The existence of a vast continent lying in mid-ocean between Europe and Asia seems to have been undreamt of in those days. Columbus himself, after the return from his first voyage, firmly believed that he had discovered a portion of the territories of the Great Khan. He still clung to this belief in 1494, when he called upon his companions to sign a declaration to the effect that Cuba was a portion of the mainland; he had not abandoned it in 1502, when he took Arabic interpreters on board, and still adhered to it when at Veragua in 1503. The author thinks not. Veragua, no doubt, lies relatively to Ciguare as Venice does to Pisa, and Ciguare is in a "boiling sea"; but that sea, as conceived by Columbus, was not the Pacific, but the Magnus Sinus of Ptolemy. This appears to be beyond dispute, if we accept a marginal map in a codex containing Bartolomeo Columbus's report on Veragua as a rough copy of the map referred to by Columbus himself in his letter of July 7th, 1503, which his brother, soon after the admiral's death,

took with him to Rome. The indefatigable Harriase has published the 'Report'; the map has since been published by Wieser. Upon it Ptolemy's Cattigara lies to the south-west of Veragua. The intervening isthmus is described as "Sinarum Sinus," and a huge "Mondo novo," our South America, is appended to this isthmus to the south.

Whether Vespucci had "traced continental land before Columbus, and explored coasts he had never seen," as believed by the author, still remains to be proved. Columbus's voyage to the north, in 1477, is almost equally open to doubt. The author supposes him to have reached Ptolemy's Thule or Iceland; and to have proceeded beyond it to an "Ultimate Thule," in lat. 73 degrees N., and this in mid-winter.

The author is guilty of a number of minor inaccuracies, which would hardly be looked for in a writer versed in the history of early exploration. A few of these may be mentioned. Königsberg, in East Prussia, is stated to be the birthplace of Regiomontanus; a *Biblioteca Reale* is supposed to exist at Monaco, when Munich is meant; Malmsey or Malvasian wine is supposed to have originally grown near Naples; the Bartolomeo Diaz of the Portuguese guardship off Restello, who greeted Columbus on his return from the first voyage, is erroneously identified with the great Portuguese navigator of the same name, &c.

The work, in other respects luxuriously produced, is singularly poor in illustrative maps. We trust that this deficiency may be made good in a proposed third volume, and also that a full index to the whole work may then be added.

ANTHROPOLOGICAL NOTES.

PROF. LABORDE, whose death was announced last April, was a distinguished physiologist, and had served as President of the Society of Anthropology of Paris in 1891. In that capacity he charmed the members of the Society by his tact and courtesy, and he possessed the faculty of eloquence in a remarkable degree. He was President of the Society of Autopsy, and the officials of that society, when they examined his brain, found, with some surprise, that it was comparatively small and light, weighing only 1234 grammes. On the other hand, there was a notable complexity of the region about the third left frontal convolution, associated with the verbal motor centre. In these two respects the brain resembled that of Gambetta. On the discussion of M. Papillault's report on the matter to the Society of Anthropology it was urged by some that these two cases show that intellectual power is dependent not so much on the size and weight of the brain as on its quality, while, on the other hand, an opinion was expressed that exceptional cases like these cannot outweigh the mass of evidence which associates intelligence with the volume of the brain. M. Papillault in response expressed the opinion that the form of high intelligence which is compatible with a small brain is not of the same quality as that which requires a large brain, and looked forward for fuller light on the subject to future experiments in connexion with the psychical observations which the Society of Autopsy records of its members. M. Laborde is succeeded as President of the Society of Autopsy by Dr. Thuliez.

Excavations in a Neolithic cemetery at Menonville (Seine-et-Oise) have yielded two remarkable

evidences of trepanning during life. One skull has an opening of nearly oval shape, 72 centimetres long and 35 high. This has been effected by scraping, and is surrounded by a bevelled edge, which increases these measurements to 90 by 50 centimetres. The condition of cicatrization of this edge and the modifications in the shape of the skull resulting from the operation are held by M. Manouvrier to be evidence that the operation was performed in early life, when the subject was from ten to fifteen years old, and that he survived it several years. When the extreme severity of such an operation is considered, extending over a portion of the left frontal bone and a portion of the parietal bone adjoining it, and involving an extensive removal of the surrounding skin and tissues and interference with the temporal artery, with consequent great loss of blood, one cannot but wonder at the courage and skill of the Neolithic surgeon who performed it and at the endurance of the patient who survived it so long. The modification caused by the operation in the shape of the skull gave it a scaphocephalic form. The other skull derived from the same excavations presents an opening at the top on the left temple of 52 by 35 centimetres. It also shows by cicatrization that the operation was performed during life, and that the subject, who was probably a man of full age, survived it for some time. It is remarkable for the beauty and regularity of the elliptical form of the opening and its bevelled edge, and, as M. Manouvrier says, must have been the work of a consummately skilled practitioner. These two skulls are figured in the *Bulletins of the Society of Anthropology of Paris* for 1903, pp. 405, 416.

M. Étienne Rabaud was selected to deliver the "Transformist" Conference for 1903, and took for his subject the phenomena of atavism. He denied the existence of any atavistic force, the belief in which he considered to be a negation of transformism, and, in effect, a return to the doctrine of fixity of species under an attenuated and modernized form.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—Jan. 7.—Viscount Dillon, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—The following were elected Fellows: Rev. L. Gilbertson, Lieut.-Col. G. B. C. Lyons, and Messrs. J. B. P. Karslake, G. W. Fraser, W. B. Harris, H. Pease, J. W. Ford, C. Partridge, and J. G. Wood.

Jan. 14.—Prof. Gowland, V.P., in the chair.—The Rev. Dr. Gee read a note on recent discoveries in the Castle of Durham, including the site of the long-lost well and various ancient foundations in the inner courtyard.—The Rev. Dr. Fowler communicated a note on the grave of Richard de Bury, Bishop of Durham, which was lately uncovered in the Nine Altars of Durham, when laying down a new slab to the bishop's memory, the gift of the Grolier Society of New York. The grave contained only the bones of the bishop, which seems to confirm the statement of the chroniclers that the bishop died in great poverty, and was buried in the undergarment of one of his attendants. Dr. Fowler also read some notes on the discovery in Winterton Church, Lincolnshire, of the remains of the west wall of a nave of earlier date than the present Saxon tower. Dr. Fowler, in addition, exhibited a volume of engravings of Benedictine monasteries in France, apparently prepared in the seventeenth century for a monumental work, which was never published. Only three sets of these engravings are at present known: at Paris, Rouen, and Durham. Dr. Fowler further communicated a note on ancient fireplaces in the vestries of Morpeth and Warkworth churches, which were believed to have been used to hold braziers with lighted charcoal to warm the priests' hands and for use in the censers.

Jan. 21.—Viscount Dillon, President, in the chair.—The meeting was made special for the consideration of certain proposals as to the opening of the library in the evening. The discussion was opened by Mr. H. T. Lyon, who formally proposed a resolution on the subject of which he had given notice. The resolution, however, was not seconded, and the matter therefore dropped.—On the resumption of the ordinary business of the evening, a report by Dr. T. Gann was read on certain Indian ruins

situated on the Colombian branch of the Rio Grande.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Jan. 20.—Dr. W. de Gray Birch in the chair.—Some curious books were exhibited by Mrs. Collier, including a small book of emblems, 'Typus Mundi,' which was published at Antwerp in 1627, some of the illustrations in it being very quaint; 'A Papiet Misrepresented and Represented; or, a Twofold Character of Popery,' 1685; and a small copy of 'Paradise Lost,' 1711.—Mr. Andrew Oliver exhibited some excellent photographs of an ancient font, unfinished, discovered buried under the flooring of the nave of Staughton Church, Hunts.—The Rev. H. J. Dukinfield Astley read a paper entitled 'Portuguese Parallels to the Clyde-side Discoveries,' in which he dealt at considerable length with the curious and puzzling discoveries made during the past year by Father José Brenha and Father Rodriguez among the groups of dolmens at Pouca d'Aguar, Traz os Montes, Portugal. In 1894 the attention of Father Brenha was first directed to the examination of these dolmens, and he has, in company with Father Rodriguez, since systematically explored them. The whole province of Traz os Montes abounds in dolmens, situated for the most part high up in the mountains, the great number of them in a relatively small district, testifying, in Father Brenha's opinion, to the density of the population and its long persistence in Neolithic times. These strange discoveries consist of amulets of stone, pierced for suspension, bearing cup-and-ring marks and ducts, which were found in a chamber which presented the appearance of having been the secret treasure chamber of the tribe, and with them were found four figurines representing females, one of which was egg-shaped, the lower part of the egg terminating in a male face. Besides these curious objects there were stones with rude drawings of animals, such as a horned rhinoceros, a reindeer, &c.; and—more remarkable still—several stones were found with inscribed letters in a script bearing a close likeness to the script discovered at Cnossus by Mr. Arthur Evans. It is, however, the finding of the amulets and figurines so closely resembling those discovered by Mr. Donnelly on Clyde-side, in the crannog, and at the hill fort of Dumbrie, that makes this Portuguese discovery so important in its relation to the evidence afforded by the Scotch examples of what would seem to have been a particular phase in the development of peoples in the Neolithic stage of culture in Europe.—Dr. Birch, Mr. Gould, Mr. Forster, and others took part in the discussion that followed.—A second paper was then read by Mr. S. W. Kershaw on 'The Forest of Galtres,' one of the most extensive forests in England, comprising over 100,000 acres, and containing over sixty townships, which remained a royal forest until 1670, when an Act of Parliament was obtained for its division and enclosure. Galtres was celebrated for its abundance of deer, and this district of Yorkshire was anciently known as Deira or Deerland. It was a hunting-ground of Saxon and early Norman kings, but the former, after they had established their Heptarchy, seem only to have appropriated such lands as were unoccupied. The boundaries of Galtres are mentioned in the 'Perambulation of the Forest,' in the ninth year of Edward I., 1316. This document is preserved in the Record Office. Mr. Kershaw referred to several MSS. in the library at Lambeth, which touch on the history of the forest in the early seventeenth century, amongst them being the 'Shrewsbury Papers,' seventeen folio volumes, which consist of letters written to or by several of the Earls of Shrewsbury; and from these he read extracts relating to the forest. The government of the Northern forests, including Galtres, forms a distinct and very interesting phase of English history.

NUMISMATIC.—Jan. 21.—Sir John Evans, President, in the chair.—The Duke of Norfolk, Mr. F. B. Goldney, Mr. H. J. Lofting, Mr. J. S. Pitt, Dr. F. Seebohm, and Mr. A. H. S. Yeames were elected Members.—Mr. Percy Webb exhibited a denarius of Carausius of the "Fax" type, but with the bust of the emperor turned to the left, and holding a globe surmounted by a bird.—Mr. T. Bliss showed some three-pound pieces of Charles I., struck at Oxford and bearing the dates 1642, 1643, and 1644.—Mr. R. A. Hoblyn exhibited a rare pewter Irish half-penny of James II., dated 1690.—Mr. Harry Price showed a Shropshire shilling of 1811, with reverse type a boar and of peculiar work; and Mr. W. J. Hooking a specimen of the new Straits Settlements dollar.—The President read a paper on an unpublished copper denarius of Carausius, having for reverse type a figure holding a patera and a cornucopia, with the legend GENIO BRITANNI (Æ). The writer traced the course of the representations

of the "Genius" on Roman coins downwards from the republican period, and thence through that of the empire. He also traced it back to more ancient times, and pointed out its probable connexion with the Egyptian "Kha."—Mr. H. Grueber read a paper on a small find of silver pennies of Stephen and Henry II. discovered near Romsey, in Hants. The find was of interest, as it appears to be the only one recorded in which coins of Stephen were found with those of Henry II.—Mr. Carlyon-Britton exhibited specimens of the coinage of Stephen for illustration of the paper.

ZOOLOGICAL.—Jan. 19.—Mr. G. A. Boulenger, V.P., in the chair.—The Secretary read a report on the additions made to the menagerie during November and December, 1903, and called special attention to a fine young male orang-outang (*Simia satyrus*) obtained by purchase. He also exhibited and made remarks upon two skins of the Transvaal bustard (*Trachelotis barrovii*), which had been sent by Capt. Richard Crawshaw.—Mr. R. J. Pocock exhibited photographs of, and made remarks upon, a hybrid waterbuck bred in the Society's gardens.—Mr. Oldfield Thomas exhibited the skin and skull of a new subspecies of *Gazella scammerringi* which had been obtained in North-East Africa by Mr. A. E. Butler. Mr. Macleod Yearsley exhibited and made remarks upon an aneurism of the abdominal aorta from a jaguar, and photographs of one from a turtle.—A communication from Mr. G. A. K. Marshall, entitled 'A Monograph of the Coleoptera of the Genus *Hipporhinus*, Schl.', was read. It contained an enumeration of the 138 known species of the genus, of which 50 were described as new.—Dr. Walter Kidd proposed the use of two additional characters which he considered to be of some importance in the description of genera and species of certain mammals. These were the arrangement of the hair of the nasofrontal region and the distribution of hair-whorls.—Dr. W. G. Ridewood read a paper on the skull of the giraffe, based on sections made in five different places through a skull of that animal.—Mr. F. E. Beddard read a note on the brains of the pottos (*Perodicticus potto*) and the slow lorises (*Nycticebus tardigradus*), and made some observations upon the arteries of the brain in certain Primates that had died in the Society's menagerie.—Dr. C. W. Andrews read a paper on the pelvis and hind limb of the ratite bird *Mullerornis batesi*, and described a new struthious bird from the Upper Eocene beds of the Fayum.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 26.—Sir Alexander Binnie, V.P., in the chair.—The paper read was 'The Sanding-up of Tidal Harbours,' by Mr. A. E. Carey.

HISTORICAL.—Jan. 21.—Dr. G. W. Prothero, President, in the chair.—The following were elected Fellows: Sir Henry Craik, the Rev. F. St. John Corbett, and Mr. W. Duncombe Pink.—The following libraries were admitted as Subscribing Libraries: Bowdoin College, Brunswick, Maine, and Michigan State Library.—A paper was read by Mr. G. J. Turner on 'Henry III. and his Sheriffs,' in which the author advanced some new views of the minority period of the reign, based upon the contemporary Pipe Rolls and Chancery documents, tending to enhance the services to the State of Faulkes de Breauté, Peter des Roches, and other foreign servants of King John.—A discussion followed, in which the President, the Hon. Secretary, Sir J. H. Ramsay, the Rev. W. Hunt, and Mr. R. G. Marsden took part.

PHYSICAL.—Jan. 22.—Dr. R. T. Glazebrook, President, in the chair.—Mr. W. Bennett read 'Notes on Non-homocentric Pencils, and the Shadows produced by Them: (1) An Elementary Treatment of the Standard Astigmatic Pencil.'—A paper by Prof. R. W. Wood, on 'Some New Cases of Interference and Diffraction,' was read by the Secretary.—A paper by Mr. S. Skinner, 'On the Photographic Action of Radium Rays,' was taken as read.—Mr. W. A. Price exhibited a number of instruments constructed by Messrs. Crompton & Co. The instruments were chiefly switches, galvanometers, and potentiometers.

MEETINGS NEXT WEEK.

- Mon.** London Institution, 8.—'The Measurement of the Heavens,' Dr. J. D. McClure.
 — Royal Institution, 5.—General Monthly.
 — Aristotelian, 8.—'Reality,' Mr. Shaworth H. Hodgson.
 — Society of Arts, 8.—'Oils and Fats: their Uses and Applications,' Lecture II., Dr. J. Lewkowitch. (Cantor Lectures).
Tues. Royal Institution, 5.—'The Development of Animals,' Lecture IV., Prof. L. C. Miall.
 — Institution of Civil Engineers, 8.—Discussion on 'The Sanding-up of Tidal Harbours.' Paper on 'Tonnage Laws, and the Assessment of Harbours Dues and Charges,' Mr. R. H. West.
 — Zoological, 8.—'The Subspecies of *Giraffa camelopardalis*,' Mr. R. Lydekker. 'A Collection of Mammals from Namaqualand,' Mr. Oldfield Thomas. 'The Arteries of the Base of the Brain in certain Mammals,' Mr. F. E. Beddard.
Wed. Archaeological Institute, 4.—'The College of Fotheringhay,' Rev. Dr. Cox.

- Weds.** Entomological, 8.—'On the Habits of some Mantids,' Capt. C. E. Williams. 'Systematic Observations upon the Dermapteroptera,' Mr. Malcolm Burr. 'Descriptions of New Species of Cryptine from the Khasia Hills, Assam; and a New Species of *Bembex*,' Mr. F. Cameron. 'A New Species of *Heterogynis*,' Dr. T. A. Chapman.
 — Geological, 8.—'The Rhetic Beds of the South-Wales District,' Prof. S. H. Reynolds and Mr. A. Vaughan. 'On a Deep-Sea Deposit from an Artesian Boring at Kilcheri, near Madras,' Prof. H. Narayana Rau.
 — Society of Arts, 8.—'Steam Cars for Public Service,' Mr. T. Clarkson.
Thurs. Royal, 4.
 — Royal Institution, 5.—Recent Research in Agriculture, Lecture I., Mr. A. D. Hall.
 — London Institution, 6.—'Charles Dickens: his Novels and Methods,' Mr. F. Fitzgerald.
 — Chemical, 8.—'The Tautomeric Character of the Acidic Thiocyanates,' Preliminary Note, Mr. R. E. Dornay. 'The Resolution of α Dihydroxybutyric Acid into its Optically Active Constituents,' Messrs. K. S. Morrell and E. K. Hanson.
 — Linnean, 8.—'Account of Researches in the Physiology of Yeast,' Prof. S. H. Vines. 'Further Researches on the Specialization of Parasitism in the Kryptophyceae,' Mr. E. S. Salmon.
 — Society of Antiquaries, 8.—'Report on the Excavations at Carverston in 1903,' Mr. A. T. Martin.
Fri. Geologists' Association, 7.—Annual Meeting; President's Address on 'Some Examples of the Different Types of Geological Formations.'
 — Philological, 8.—'Lock and other Philological Problems,' Prof. J. Gollancz.
 — Royal Institution, 9.—'The Growing Distaste for the Higher Kinds of Poetry,' Mr. A. Austin.
Sat. Royal Institution, 3.—'The Study of Style in Greek Sculpture,' Lecture I., Dr. C. Waldstein.

Science Gossip.

At a meeting of the Edinburgh Geological Society held last week Mr. H. M. Cadell read a paper on 'Some Geological Features of the Nile Valley.' The paper was the result of notes and observations made by the lecturer last winter while travelling up the Nile as far as Khartoum. Mr. Cadell pointed out that there are four principal geological formations in Egypt, the oldest of which is the famous granite of Assuan, the so-called Syenite of the ancients. The other formations consist of the Nubian sandstone, the limestone and rocks of Tertiary age, and the Nile mud or alluvium that now fills the bed of the valley. The paper was illustrated by lantern-slides, sketches, and specimens of rocks and sand from the deserts between Assuan and Khartoum.

PART XLVII. of the *Proceedings* of the Society for Psychical Research, just announced by Mr. Brimley Johnson, contains an important article on the trance phenomena of a non-professional medium, by Mr. Piddington, hon. secretary of the Society. There is also a paper upon a striking case of recurrent visual hallucinations associated with disease of the eye.

THE planet Mercury will be at greatest western elongation from the sun on the 10th prox., and will be visible in the morning during the greatest part of the month, moving from the constellation Sagittarius through Capricornus into Aquarius. Venus is still brilliant in the morning, nearly due west of Mercury, and also moving in an easterly direction from Sagittarius into Capricornus, passing about 5° due south of β Capricorni on the 25th. Mars sets too soon after the sun to be easy of observation, but may be seen near the small crescent moon on the evening of the 18th prox. Jupiter also sets early in the evening, being in the constellation Pisces; he will be near Mars on the 26th prox. Saturn will be in conjunction with the sun on the 1st, and will not become visible in the morning until the following month.

FOUR more small planets have been discovered by Herr Dugan at Prof. Max Wolf's observatory, Königstuhl, Heidelberg: two on the 10th and two on the 11th inst.

MADAME CERASKI, in the course of her examination of M. Blajko's photographic plates taken at the Moscow Observatory, has detected a variable star in the constellation Perseus, which will be reckoned as Var. 1, 1904, Persei. The magnitude appears to vary between the ninth and twelfth, but the period cannot yet be assigned. M. Blajko, observing it on the 2nd inst., found it of the ninth magnitude, so that it was then at about a maximum of brightness.

FINE ARTS

Authentic Portraits of Mary, Queen of Scots, By Lionel Cust. (Murray.)

THE Queen of Scots, πολυμήστη βασίλισσα, was certainly bewitching. Knox admits it, Knollys asserts it, Ruthven lost his heart to her in Loch Leven Castle; whoever saw her desired her, except Bothwell, who was rather the pursued than the pursuer—at least if the Casket Letters are not mainly forgeries. But none of the Queen's known portraits represents her as beautiful, except the marble face on her sepulchre (perhaps from a death mask), and the profile of "his Majesty's mother with the bare craig" (naked neck) on a gold coin. The fact is that the few artists who drew her could not paint charm; the beauties of the Valois Court are all frumps, as represented by them. We are not to give up Mary's beauty and the fascination of those red-brown side-long eyes which she bequeathed to her great-great-grandson, the White Rose King, because artists were not Reynoldses or Gainsboroughs. Mr. Lionel Cust, partly aided by notes of Sir George Scharf, partly working on new documents, has said, we think, exactly what ought to be said on the authentic and on the false portraits of the Queen. Her hair in youth was as Prince Charles's hair—yellowish auburn, with dark shades in it. Her figure was tall, supple, and graceful.

On some coins her profile is not unlike that of Queen Victoria in youth, but the nose is more of the Greek pattern. In the medal struck for her first marriage, while she was scarcely more than a child, the heavy net, and the hair drawn back to show a high brow, do not much become her. We study it from a medal in silver, recently struck from the old die, and very fresh and clear. The same remarks apply to the Chantilly drawing of the Queen at nine years of age, which gives undue prominence to the rather large ear. The drawing of the Queen Dauphine in the Bibliothèque Nationale is more pleasing than the well-known miniature in the King's collection reproduced in colour in Sir John (not "Sir W.") Skelton's book. This was an age when tall bare foreheads were in fashion. The miniature in the time of Charles I. was "supposed to be done" by Janet. A miniature in the Uffizi shows the Queen in a rather mannish cap; she was fond, we know, of dressing as a man, and her height was suitable to the costume. What the Highland dress which she wore in the Highlands was like we do not exactly know, but it must have included a tartan plaid, and been very unlike "the costume of a Russian peasant at the present day," an idea suggested to Mr. Cust by an unspecified "contemporary woodcut," 'La Sauvage d'Écosse.' The chalk drawing of the Queen Dowager of France *en deuil blanc* is authentic; the face is fuller than in earlier likenesses, but no more alluring than other outrages of the period on feminine loveliness. A small bronze bust in the Louvre is uncertain, but pretty. No portrait is known to have been painted in Scotland, but Murray of Tullibardine's mermaid caricature (not given here) is not so ungallant as the careful

pencil of Janet. The Bishop of Ross's printed medallion of Mary, then a captive, may be from a lost miniature. A portrait was certainly done at Sheffield in 1577-8, as a letter from Nau informs the Archbishop of Glasgow, Mary's minister in Paris—"the Sheffield portrait," by Oudry, at Hardwick Hall. An unattractive faded captive in black, with a rosary and a crucifix, and the familiar cap and ruff, is displayed. M. Dimier has persuaded Mr. Cust that a badly restored piece in our National Portrait Gallery is at least more original than the Sheffield painting. Perhaps a miniature was done for Archbishop Beaton, of which the National Portrait Gallery work and those at Cobham and Hatfield are enlarged copies. Better than any of these, and the work of a far better artist, is the portrait, without religious emblems, in the possession of the Earl of Morton. Its history is unknown, but here at last we have the Queen for whom men died gladly.

The proud and melancholy face of the monument in Westminster Abbey is also worthy to represent the bravest and most unhappy of queens. The rest are based on traditional mistakes, and Mr. Cust is probably right in rejecting the very pretty Devonshire likeness; or, if he is wrong, there was one artist who could do justice to a beautiful woman. The Osborne portrait is futile, so is the Carleton portrait, with its numberless descendants, all said to have been given to the ancestors of Scottish families by the Queen whom most of them betrayed. The full-faced "Orkney" type is based on a real Hamilton miniature, altered out of all knowledge in the eighteenth century. The Hamiltons meant to have Mary's head, according to Lethington. They have taken it in this spoiled miniature, and one of them sold it (110*l.* 5*s.*). The Fraser-Tytler portrait is rather like Madame Sarah Bernhardt. Mr. Cust and Mr. Caw will have none of it; but it is rather pleasing. We are reduced to coins, medals, drawings, the Windsor miniature, the Sheffield set, especially Lord Morton's, and the Westminster monument. A Pennycook miniature is too small to tell us much, nor does Mr. Cust notice it; it came through a lady of the name of Gray. Mr. Cust quotes Elizabeth Curle's will (1620), leaving "un joiau d'or qui renferme un petit portrait de la Reine"—her Majesty's last gift—to the Seminary at Douai. That is "not now to be identified," but Sir George Clerk has just such a jewel at Pennycook, with a tiny miniature, and one of James VI. as a child on the reverse.

We do not expect Mr. Cust's book to be superseded. The binding, in white vellum, tends to gape, as such bindings usually do, and in printing the words occasionally run into each other; but these are mere mechanical blemishes. With all Mr. Cust's merits, his book will not, we dare say, shake the belief of half the old families of Scotland in their portraits "given by the Queen herself," but—with eighteenth-century dates on them.

THE OLD MASTERS AT BURLINGTON HOUSE.
(Third Notice.)

The miscellaneous collection of Primitives in the first room contains many interesting and curious pictures, but comparatively few masterpieces. No. 1 is a *Pietà* ascribed to Memline,

which was shown at the Flemish Exhibition at the New Gallery some years ago, but did not appear at Bruges. It is more easy to say that the ascription to Memline is wrong than to suggest a probable author. The figures are rigid and awkwardly designed, but the landscape is of great beauty; the effect of a low horizon light reflected upon the under side of the clouds is very unusual and poetical. It reminds us more of Dirk Bouts than any other artist, though it is certainly not by that master himself. Mr. Salting lends some of the best of the Flemish pieces. His *Donor under the Protection of St. Clement* (3) is rightly called a Franco-Flemish work, though the tentative suggestion of Jean Perreel as the author will hardly do. It is a coarse, more archaic performance than is to be found among the group of works ascribed with some probability to him. The same collector's *Virgin and Child*, by the *Maitre de Flemalle* (4), is one of the greatest masterpieces of Flemish art. Mr. Salting is indeed to be congratulated on having secured the first prize of the Somzée collection. It is painted with all the solidity and austere perfection of form of the early Flemish School, and the colour, with its harmony of purples, blue-greys, and grey-blues, is peculiar to the artist, nor do we know of any other picture by him in which it is realized to such perfection. If the *Maitre de Flemalle* lacks the intense dramatic fervour of Van der Weyden, he expresses here a mood of brooding and tender melancholy which is very rare in Flemish art. The *Virgin's* face, in spite of its formal ugliness, has a power to haunt the imagination such as hardly any other creations of the school possess.

Mr. Salting's other picture, the *St. Jerome*, by Gerard David (5), brings us to a lower plane, and shows the beginnings of a factitious idealism which proved even more disastrous to the artists of the Netherlands than to the Italians. It is, however, an early work, and is, in the best sense of the word, a pretty picture. The *Marquess of Northampton's Lady Reading* (8), which is attributed to the Flemish School, is a characteristic work by Adriaen Ysenbrandt. The *Adoration of the Magi* (9) is hardly worthy of Lucas van Leyden. The composition is so much better than the actual execution that it suggests an imitation by an inferior hand. The so-called Giovanni Bellini, *A Virgin and Child with a Donor* (11), is a copy by a very feeble imitator, who has added the Donor without any idea of how to adjust the new element to the composition. The portrait of 'Federigo Gonzaga,' by Francia, was fully discussed in our columns when it was first exhibited at the Burlington Fine-Arts Club.

Mr. Warren's magnificent *Tondo* by Filippino Lippi (13) is perhaps the greatest attraction of the present exhibition. It is the first time the picture has been seen in England, though it will be familiar to readers of Mr. Berenson's second volume on the study and criticism of Italian art, where it is minutely discussed. Mr. Berenson rightly puts it beside Filippino's two masterpieces, 'The Vision of St. Bernard' and the *Sto. Spirito* altarpiece. It has, indeed, almost as wonderful a colour-harmony as that picture, and shows the same method of getting richness and sweetness by inclining the local colour in the high lights towards a golden yellow, a new discovery of Filippino's, which alone makes possible the use of such intense and positive local colours, such vehement oranges and yellows, as he ventures to employ. Mr. Berenson assigns to the picture the date 1493 or 1494, placing it immediately after the *Sto. Spirito* altarpiece. He adds that "when Filippino finished his 'Epiphany' of 1496, now in the Uffizi, such a work as Mr. Warren's already belonged to his past." The similarity is, however, still very striking, both in the treatment of drapery and in the action of the Christ child, which, except for the changed

position of the head, is almost identical in the two pictures. This, however, would only confirm Mr. Berenson's view that it comes somewhere between the two pictures. The same author does not exaggerate when he declares that "it would be difficult to find a more fascinating composition," and that

"the Leonardesque motif of the two holy children embracing each other has rarely, if ever, been rendered with greater naturalness and freedom from affectation."

As to the latter quality, we would add "by Filippino," for even here sincerity of feeling is not the most striking characteristic.

No. 14, Lord Methuen's *Virgin and Child*, is a feeble but agreeable work, which is ascribed to Filippo Lippi. The author is not, however, even a direct imitator of that artist, but one of the many craftsmen who borrowed from Pesellino and Filippo Lippi alike. Here the disposition and drapery are entirely Pesellesque, though the expressions recall Lippi. Mr. Carnegie's 'Holy Family,' by Lorenzo Costa (15), is a good, though unprepossessing work. There is a sincere and personal feeling in the rendering of the very homely Madonna, and the landscape has already the beginnings of that fantastic romantic charm which makes the chief interest in *Dosso Dossi's* work. Its appearance is the more surprising in this, since, to judge from the figures, it cannot be by any means a late work.

Mr. Heseltine's *Virgin and Child* ascribed to the Modenese School (16) is a quaint and curious picture; the odd design of the raised throne, with its ring-shaped base supported by putti carved in porphyry, is unusually fantastic. Such freakish ideas belong particularly to the Ferrarese School, and here the influence of Cosimo Tura predominates. The landscape also is invented in Tura's manner and is executed with miniature-like precision. The figures are not quite in key with the style of the surroundings, and are somewhat dull and characterless. A Botticinesque *Virgin and Child* (17), and a *Holy Family* by one of Sodoma's Siennese imitators, perhaps Pacchia, are of no great interest, nor can we get more than a faint and painfully distorted reminiscence of Botticelli from the tiresome schoolpiece which belonged to the Ashburton collection (20). Lord Powis contributes, under the name of Fra Bartolommeo, a small picture of the *Virgin and Child* (22), in which Mr. Claude Philipps has rightly recognized the hand of Brescianino. This clever eclectic, who managed at times to get superficially so near to Raphael, is scarcely known in England, and is entirely unrepresented in our national collections. The present work is very characteristic of him, and, though it has none of the great qualities of the master to whom it is attributed, is a charming work. Mr. Cartwright's *Virgin and Child* (23) is a dubious Cima da Conegliano; the *Virgin's* face is perhaps good enough to be by him, but, on the whole, we incline to think it only a school-piece.

Lord Methuen's large *Annunciation* (25), ascribed to Filippo Lippi, has much of the master's peculiar charm and freshness of feeling. The naïve pose of the angel's hands is just such as he alone would have thought of; but if it is indeed by him, it belongs to his latest period, and probably such assistants as Fra Diamante are responsible for a great part of the picture. It has, moreover, suffered so much from decay and bad restoration, that it is in any case difficult to give a decided opinion.

'OUR ROMAN HIGHWAYS.'

I HAVE to thank your reviewer for drawing attention in his notice in the *Athenæum* of the 16th inst. to various errors in 'Our Roman Highways'; but may I be allowed to point out with regard to his statement respecting Roman remains at Watchcross that Horsley, from whose

'Britannia Romana' the text of the 'Notitia' and the identifications of stations have been taken; mentions that two inscribed stones, of which he gives illustrations, have been found there (see p. 264)?

I may add that Ardoch has not been "transferred" from Scotland, but will be found in the list of Perthshire camps, and that its inclusion among those of Westmorland is due to carelessness in the correction of proofs; and also that the mistake with respect to Isca Silurum is attributable to the same cause, and that in every other place in the book in which it is referred to it will be found to be placed at Caerleon.

URQUHART FORBES.

. Horsley does not say that two inscribed stones were found at Watchcross. He says that one uninscribed altar had been found near it, and connects that and three inscriptions found elsewhere with "a station which he supposes to have been at Watchcross or somewhere near Scaleby Castle." No trace of the station has ever been found, and Aballaba, with which Mr. Forbes equates it, is known to have been elsewhere. Horsley's text of the 'Notitia,' now 170 years old, is naturally out of date.

SALE.

MESSES. CHRISTIE, MANSON & WOODS sold on the 20th inst. the following engravings. After Meissonier: Generals in the Snow, by E. Boilly, 31s.; Les Renseignements, by A. Jacquet, 36s.; 1814, by J. Jacquet, 52s.; 1806, by the same, 52s.; 1807, by the same, 105s. After Landseer: Hunters at Grass, by C. G. Lewis, 37s.; The Monarch of the Glen, by T. Landseer, 42s. After Constable: Salisbury Cathedral, by D. Lucas, 65s. After Lawrence: Lady Peel, by S. Cousins, 52s.; Master Lambton, by the same, 102s.

Fine-Art Gossip.

LAST Wednesday, at Burlington House, M. Léon Bonnat, painter, and M. Emmanuel Frémiet, sculptor, were elected Honorary Foreign Academicians, and Messrs. Frank Brangwyn, Charles W. Furse, and Henry Pegram Associates. These elections will give general satisfaction. Mr. Pegram is one of the most promising of our sculptors, while the other two are painters whose work is well known in many quarters.

In a few days the series of 130 drawings by Mr. Edwin Abbey, R.A., illustrating the comedies of Shakespeare will be on view, for the first time in London, at the rooms of Messrs. Brown & Phillips in Leicester Square, where will also be shown nearly twenty important examples of the work of Mr. Frederick Sandys, together with drawings by Leighton, Albert Moore, Rossetti, Burne-Jones, Miss E. F. Brickdale, and other artists. For the catalogue of this exhibition Mr. F. G. Stephens is writing a preface.

A NUMBER of prominent sculptors last December appointed a committee with the view of forming a "Society of British Sculptors." A further meeting, summoned on January 11th, under the presidency of Mr. Thomas Brock, R.A., expressed its confidence in the Committee, and the draft scheme put forward was discussed and approved. Sir Charles Lawes-Wittewronge was appointed hon. treasurer, and Mr. F. L. Jenkins hon. secretary.

STUDENTS of art history will await with anxiety further news of the effects of the disastrous fire at the Turin Library, for among its treasures was the Book of Hours of the Duc de Berry, with miniatures by Hubert van Eyck. These were not only of unique beauty, but also promised to hold the solution of many of the most difficult and interesting problems concerning the origins of the naturalistic movement of the early fifteenth century. It was only recently that attention was called to these extraordinary works.

CONSIDERABLE interest attaches to the discovery of Roman remains in an old camp near Kirkintilloch. The remains formed the subject of a lecture by Mr. George Macdonald, delivered last week to the Glasgow Archaeological Society, and on Saturday the members of the Society went to see them. There are, in fact, two camps, the smaller dating from the first century, and the larger from the second. The most interesting exhibit was, perhaps, the altar, all but intact, with an inscription indicating that the garrison was composed of a cohort from Lower Germany. Among the other discoveries were stonecutters' implements, arrowheads, a bag of tools so corroded with rust that it was impossible to separate them, and a number of skeleton heads of animals, including the shorthorn Celtic ox, now extinct. Most of the articles were recovered from the well forty-three feet deep in the centre of the camp.

THE President of the French Republic "received" on Monday Madame Esther Huillard and Madame Vallet-Bisson, respectively president and vice-president of the "Union des Femmes Peintres et Sculpteurs," and has promised, with Madame Loubet, to visit the feminine Salon on Friday, February 12th, the day preceding the vernissage. This year's exhibition promises to be one of importance, over 1,400 exhibits having already been sent, whilst Belgium, Italy, and even Russia are being represented. The honorary president, the Duchesse d'Uzès, is exhibiting a bust of her daughter, the Duchesse de Brissac.

THE bequest of the Princess Mathilde to the Louvre includes portraits of a lady, by Reynolds; Prince Napoleon, by Jules Lefebvre; Émile Augier, and Baron Larrey. There are also enamels by Claudius Popelin; Prince Jerome, by Flandrin; Giraud, by Bauldry; and two pastel portraits of the Princess herself by Doucet. — M. Doistan has also made an important gift to the Louvre, including thirteen pieces of ironwork of the fifteenth and sixteenth centuries, some of which bear the arms of Anne de Bretagne, and a key with the device of Charles IX., and a Persian carpet of the sixteenth century.

A NEW review of art and literature is announced in Paris, under the title of *Les Arts de la Vie*. It is to be a monthly periodical of sixty-four pages, with M. Gabriel Mourey as editor in chief. Its principal programme is thus expressed:—

"On y combattra pour un idéal de belle harmonie moderne, tout à la fois contre l'académisme anachronique et le modernisme outrancier."

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Popular Concerts.
PORTMAN ROOMS.—Bach Choir.

PROF. KRUSE has made novelty a special feature of his present series of Popular Concerts. Last Saturday afternoon and on the following Monday evening Prof. Wilhelm Berger made his first appearance, both as composer and pianist. His Sonata in F, for pianoforte and violin, performed by himself and Prof. Kruse on the Saturday, is a well-written, pleasing work. There are no reminiscences in the music, yet it is modelled on classical lines, and it has touches of Hummel and also of Spohr. Of the three movements the second, Andantino Grazioso, is the most attractive. The Quintet in E minor, Op. 75, performed on the Monday, is a more elaborate work, but there is nothing in it which shows genuine inspiration. The Vivace Scherzando, a bright, graceful movement, was described in the programme-book as "one of

the very rare legitimate descendants of the Mendelssohn scherzo," but had the music been "in everything illegitimate" it would have proved more exciting. This programme-book comment confirms what we said above about the lines on which the music generally is modelled. Against the composer we have no complaint; he has a skilful, fluent pen, writes naturally, never seeks to go beyond his depth; but when two works by one man are announced, one at any rate ought to justify its inclusion in the scheme; neither the sonata nor the quintet gained more than a *succès d'estime*. As a pianist Prof. Berger displayed good, if not remarkable technique; his reading of the Variations Sérieuses of Mendelssohn was somewhat artificial, while that of the Beethoven Sonata in E minor, Op. 90, lacked breadth.

The vocalist on Monday was Miss Julia Culp, from Amsterdam, and her rendering of four songs by Brahms secured at once the good favour of her audience. She possesses a mezzo-soprano voice of sympathetic quality, of which she has full command. She displays, moreover, intelligence and dramatic instinct. Later on she was heard in Rubinstein's 'Es blinkt der Tau,' a clever song 'Lied der Ghawāze,' by Weingartner, and two characteristic songs by Hugo Wolf. Miss Culp has achieved something more than ephemeral success.

The Bach Choir, under the direction of Dr. H. Walford Davies, the new conductor, gave a concert at the Portman Rooms on Tuesday evening. It was described as "private," yet invitations were issued to the press. Dr. Davies evidently does not consider the singers ripe enough to appear in public, so apparently to encourage them, and perhaps also himself, he ventured on what perhaps may be termed a semi-private performance. The programme opened with Bach's grand five-part motet 'Jesu, meine Freude' ('Jesu, priceless Treasure'), the rendering of which was, for the most part, formal, and at times uncertain. But the *a cappella* music being very difficult, the ordeal was a severe one. We were, however, glad to find that Dr. Davies intends to honour the master whose name the society bears. The choir also sang two fine anthems—"O Lord, look down from heaven," by Battishill, and "Thou wilt keep him in perfect peace," by S. S. Wesley—and acquitted itself well. Of the voices the basses are particularly good. The programme included four delightful numbers from Brahms's 'Leider und Romanzen,' Op. 44, for female voices, and these were rendered with finish and charm. Mr. Gregory Hast was the solo vocalist, and Madame Marie Soldat played Bach's Violin Concerto in a minor, in the slow movement of which she was heard to best advantage.

Musical Gossip.

THE sixth London Ballad Concert was held at St. James's Hall last Wednesday afternoon. Owing to indisposition, Madame Clara Butt and her sisters, the Misses Pauline and Ethel Hook, were unable to appear. Among the most agreeable features of the concert were the renderings of Bishop's 'Lo, here the gentle lark,' by Miss Evangeline Florence, and of

'Ritorna Vincitor,' from 'Aida,' by Miss Nannie Tout, a young artist who has a fine voice, and uses it effectively. Miss Edna Thornton, the Novello-Davies Part-Singers, and Messrs. Jack Robertson, Plunket Greene, Herbert Brown, F. B. Randalow, and Ivor Foster also contributed songs; and Miss Dorothy Bridson played in good style several violin solos.

MISS GRACE SUNDERLAND and Mr. Frank Thistleton gave the second of their six concerts of old chamber music at the Brinsmead Galleries last Tuesday evening. First heard was Dr. Boyce's tuneful Sonata in a major, for two violins, cello, and piano, which contains a jocular Fuga and a remarkably graceful Minuet. Viraldi's Quartet Concerto in F major, for piano and three violins, was another interesting and effective work, a smooth Largo providing admirable contrast to the bold opening Allegro and the vigorous Finale. Sonatas for violin and piano by the French violinist Senaillé and the Belgian musician Loeillet were ably presented by Mr. Thistleton and Miss Sunderland; and the concert concluded with a straightforward and interesting Suite by Johann Karl Stamitz, for two violins, cello, and piano, which was well played by Messrs. Thistleton, Royston Cambridge, and Ivor James, and Miss Sunderland.

At the Chappell Ballad Concert at Queen's Hall last Saturday afternoon Mr. Kennerley Rumford successfully introduced a new song by Mr. W. H. Squire, entitled 'The Old Black Mare.' Both words and music display geniality, though the latter is decidedly reminiscent. Mr. Evan Williams, a new American tenor who has a good voice and uses it artistically, was heard in the melodious scena, "From boyhood trained in battlefield," from Weber's 'Oberon.'

MISS MARIE HALL gave an orchestral concert at St. James's Hall yesterday week. It is now the fashion—set, if we mistake not, by M. Ysaye—to play three concertos in succession, with only an overture, as in this instance, by way of introduction. But the Belgian violinist generally begins with Bach or Mozart, the music of which, so far as technique is concerned, is not very exacting. Miss Hall, however, selected three works which make heavy demands on the executant: the concertos of Mendelssohn, Beethoven, and Tchaikowsky. The first was admirably rendered; all that was wanting was a fuller, richer tone. In the Beethoven she showed skill and refinement, though at times a lack of warmth, and, in the Finale, of vigour. The performance of the Tchaikowsky was, generally, the best of the evening. Mr. Henry J. Wood conducted, and the fact that this was his first concert since his successful appearance in New York accounted for the enthusiastic welcome accorded to him.

MR. HENRY J. WOOD, with the Queen's Hall Orchestra, is beginning a tour outside London (February 1st to 12th). Nine of the twelve cities he visits for the first time; in the other three, Birmingham, Leeds, and Newcastle, the orchestra has only appeared once.

At the Elgar Festival at Covent Garden (March 14th to 16th) 'The Dream of Gerontius' will be performed on the first evening, and 'The Apostles' on the second. The third concert will be orchestral, the programme including a new work by Dr. Elgar. The solo vocalists in 'The Apostles' will be Mesdames Agnes Nicholls and Kirkby Lunn, and Messrs. John Coates, Kennerley Rumford, Andrew Black, and Ffrangcon-Davies. The Hallé Orchestra and Manchester chorus will be under the direction of Dr. Hans Richter.

MR. SCHULZ-CURTIS informs us that the directors of the Royal Opera, Covent Garden, have decided not to give any 'Ring' cycles during the coming season. There will, however, be a series of special performances under Dr. Richter, particulars of which will be announced

later on. Let us hope that Dr. Richter will let us hear operas which, as a rule, are neglected. Perhaps he may help to fulfil his own prophecy that Mozart has a future.

THE first performance in Germany of Dr. Elgar's 'The Apostles' will be given at the Lower Rhenish Festival on May 22nd.

IN the programme-book of the Colonne Concert at the Théâtre du Châtelet, mentioned last week, the writer states that space prevents him from following the 'Requiem' of Berlioz in its "pérégrinations à l'étranger." He, however, does mention various cities in which it was heard, notably Berlin, where it was given six times between 1887 and 1896. Not a word is said about England, yet it was performed at the Crystal Palace, under Sir August Manns, May 26th and December 1st, 1883; at the Birmingham Festival of 1888, under Dr. Richter; and at the recent Bristol Festival, under Mr. George Riseley.

Mlle. MARY GARDEN and M. Maréchal, who have been most successful at the Paris Opéra-Comique, have been re-engaged on advantageous terms; the latter, however, will only remain there for five months.

MISS ADELA VERNE will commence on February 2nd a series of seven historical concerts at the Erard Rooms.

'TRISTAN AND ISOLDE' was performed for the first time at Rome on December 26th under the direction of Signor Mancinelli. An account in the *Signale* of January 13th, signed Friedrich Spiro, describes some curious interruptions to the performance. In the first act, while Isolde was telling Brangäne of the magic potion, "The Queen!" was whispered through the hall. The Queen, in fact, appeared in her box, and at a signal from the conductor the two *dramatis personæ* advanced to the front of the stage, the music stopped, and the orchestra rose and played the 'Marcia Reale,' amidst loud applause. During the second act the death of the ex-Minister Zanardelli was announced to persons of rank, who at once left the building. The third act was spoilt by the angry hisses of enthusiasts annoyed at the commotion caused by many who left the theatre before the closing scene.

THE festival performances at Munich during the months of August and September will consist, as usual, of a Mozart cycle ('Die Zauberflöte,' 'Figaro,' 'Entführung aus dem Serail,' 'Don Juan,' and 'Così fan tutte'), at the Residenz Theatre between August 1st and 11th, and at the Prince Regent between August 12th and September 14th a Wagner cycle (the 'Ring,' the 'Fliegende Holländer,' 'Tristan,' and 'Die Meistersinger'). The conductors for the former will be F. Fischer, H. Rohr, and Hugo Reichenberger; for the latter, Felix Mottl, Weingartner, Nikisch, and F. Fischer.

WE are glad to be able to announce that Sir August Manns will conduct the sacred concert at the Crystal Palace on Good Friday, April 1st. The vocalists will be Mesdames Alice Esty, Kirkby Lunn, and Clara Butt, and Messrs. Charles Saunders, Santley, and Kennerley Rumford. The programme will include Rossini's 'Stabat Mater.'

WE have received a "souvenir" of the 500th Symphony Concert given at the Winter Gardens, Bournemouth, on December 14th, 1903, consisting of a list of works performed at these concerts since their establishment in 1895 down to the end of last year. Mr. Dan Godfrey, the able and energetic conductor, while not neglecting the classical masters, has produced modern works, among which are many by British composers for the first time.

M. PRUDHOMME is about to publish a collection of letters of Berlioz, also a biography of

the composer, and will be thankful for copies of any letters of his which may be in public or private libraries. His address is Rue Lepic, Paris.

MR. S. COLERIDGE-TAYLOR is giving the second and third of a series of three orchestral concerts at the Public Hall, Croydon, in February and April. It is to be hoped that the Croydon public will appreciate this attempt to familiarize it with music of the highest class.

PERFORMANCES NEXT WEEK.

SUN. Sunday Society Concert, 3.30, Queen's Hall.
— Sunday League, 7, Queen's Hall.
MON. Popular Concert, 8, St. James's Hall.
TUE. Miss S. Burns and Mr. Phillips's Concert, 3, Bechstein Hall.
— Miss Adela Verne's Historical Recital, 3.30, Erard's Rooms.
— Richter Concert, 8.15, Queen's Hall.
WED. Broadwood Concert, 8.30, St. James's Hall.
FRI. Miss Marie Schwerer's Pianoforte Recital, 3, Bechstein Hall.
SAT. Popular Concert, 3, St. James's Hall.
— Chappell Ballad Concert, 8, Queen's Hall.
— M. Fashmann's Pianoforte Recital, 3.30, Bechstein Hall.

DRAMA

THE WEEK.

CRITERION.—'The Duke of Killcrankie,' a Romantic Farce in Three Acts. By Robert Marshall.

AFTER undergoing with 'The Unforeseen' something approaching to a check, the first he has received, the author of 'His Excellency the Governor' and 'The Royal Family' has with 'The Duke of Killcrankie' recovered his lost ground, and risen again to the topmost pitch of popularity. The lesson of an experience ordinarily more familiar in the case of the actor than in that of the dramatist is that the public is, as a rule, reluctant to see a man step outside the line in which he has won its recognition. If he submit to such dictation—and there is no apparent reason why he should not, since within the limits imposed by a popular vote abundant opportunities are afforded him—Capt. Marshall will find himself in a position, like the late Charles James Mathews, to accept the motto of the dial, "Horas non numero nisi serenas." His latest work is at least infinitely diverting, and kept its first audience in a simmer of delight. Its merits are not confined moreover to mirthfulness, since, slight as it is, it is clean, pure, and wholesome. Nowise disposed are we to limit the province of the dramatist to problems fit for the study of adolescence or to prevent him from depicting English society as it is. Even further do we go, and regard with some dismay the preference now awarded the pretty and the humorous over the dramatic. Of the two pieces by which the public has recently been pleased, 'Joseph Entangled' and 'The Duke of Killcrankie,' the former, though likely to prove the less popular, is the more considerable work. None the less, it is pleasant to get out of the mouth the taste of the divorce court. Capt. Marshall's work has, moreover, a large measure of sympathy and charm, qualities which link it more closely with the plays of Mr. Barrie than with those of Mr. Gilbert (to which it bears a more obvious resemblance), Mr. Bernard Shaw, or the late Oscar Wilde. In 'The Duke of Killcrankie' the environment is fantastic, while the action itself is a simple love story. Feminine revolt, by the manifestations of which the stage is just now dominated, is present, but in its simplest form. The objection of Lady Henrietta Addison to marry the Duke of

Killierankie is little more than that of Lydia Languish to go with a bishop's licence "simpering up to the altar, or perhaps be cried three times in a country church, and have an unmannerly fat clerk ask the consent of every butcher in the parish" to her union. It is the well-known craving for romance, to which the Duke replies by an abduction not altogether mock. If in the end he resorts to the plan of Euryale with the Princesse d'Elide, it is because he feels that assumed indifference is likely to prove in such a case more effective than an imprisonment which cannot be prolonged without becoming ridiculous or dangerous. That the weapon later employed is less serviceable than that in use three centuries ago shows only that the ancient dramatist has left comparatively little to his modern successor. However extravagant, the fable devised or obtained is effective. Though occasionally frivolous and sometimes cheap, the humour is delightful, and the entire entertainment may be seen with the certainty of amusement. The author is well served by his exponents. Miss Marie Illington plays with perhaps too much incisiveness the part of a lady unduly acclimated in her treatment of a man with whom she owns herself in love, and Miss Eva Moore reveals no gifts differing from those she has frequently exhibited. Mr. Graham Browne, however, displays a sense of comedy as the Duke. As a plausible, selfish, and mercenary member of Parliament Mr. Weedon Grossmith is quaintly and characteristically humorous. On him falls the chief burden of the comic interest, and it is finely supported.

Dramatic Gossip.

WITH much regret we hear that Mr. Robert Taber, one of the few actors in our day possessed of distinction and personal charm, is suffering from serious throat affection, and is not likely to be seen again in London. He is on the eve of returning to America.

On Monday the St. James's came once more into the hands of Mr. Alexander, who opened it with a revival of 'Old Heidelberg.' Most members of the original cast of this piece on its production on March 19th last have been secured, and the only change since the first performance calling for comment is the substitution of Miss Lilian Braithwaite for Miss Eva Moore as the heroine. The acting generally suffers from exaggeration.

'THE PERILS OF FLIRTATION,' a four-act play by Mr. Walter Frith, which first saw the light at the Royal Theatre, Glasgow, on November 16th, was revived for a single afternoon entertainment at the Avenue on Tuesday last. Its scene is an English public school, and the flirtation, which almost leads to an elopement, is between one master and the wife of another. The farce would be more interesting did the heroine reveal anything approaching consistency. Miss Gertrude Kingston resumed the part of the heroine, and Mr. Frank Cooper was her husband. Reappearing after a two years' absence from the stage, Mr. Gilbert Farquhar played the head master. Other parts were taken by Mr. Granville Barker, Mr. Dennis Eadie, Miss Sydney Fairbrother, and Miss Dora Barton.

On Monday, at the Royalty Theatre, 'Die beiden Leonoren' of Herr Paul Lindau supplanted 'Zapfenstreich,' which, however, according to present arrangements, is to be revived later in the season. The novelty shows the

struggle between mother and daughter for the love of a youth scarcely worthy of the conflict. It ends, properly enough, with the victory of youth. Fräulein Jenny Selken made a welcome reappearance as the elder Leonore, the younger being played by Fräulein Margarete Russ.

'THE GIPSY,' a one-act piece by Mr. Charles Hannan, was added to the bill at the Court Theatre, where it was played by Messrs. Frederick Sergeant and Guy Hasting, and Miss Ethel Van Praag. It is an old-fashioned and melodramatic work, the heroine of which commits suicide. The theatre is now closed.

MR. JAMES GOULDE TAYLOR, news of whose death in his sixty-eighth year reaches us, was a good comedian of an old-fashioned sort. Born in Manchester, he was in Aberdeen first walking gentleman in 1858 and then low comedian. He is said to have made his first London appearance at the Olympic, November 2nd, 1864, in 'My Wife's Bonnet.' A year or two earlier he was, however, playing on the stage in the long extinct Highbury Barn. He was subsequently seen at the Adelphi, the Strand, and Covent Garden, appearing in parts such as Christopher Pym in Byron's 'Wait and Hope,' Verges in 'Much Ado about Nothing,' and Isaac of York in a burlesque of 'Ivanhoe.' Returning from America, he was seen on August 31st, 1903, at the St. James's as Pietro in Mr. Willard's production of 'The Cardinal.' A good actor, Mr. Taylor at one time excited hopes of being something more.

'NOVELLA D'ANDREA' is the title of a four-act play in verse by Herr Ludwig Fulda, which has been produced at the Deutsches Theater, Berlin. Its action is laid in Bologna in the fourteenth century, and the heroine, after whom it is named, is a species of Portia who, during the illness of her father, a doctor of laws, lectures to the students in that city.

THE Palais Royal has obtained a success with 'Les Dragées d'Hercule' of MM. Hennequin and Paul Bilhaud, a three-act farcical comedy. To fit to the English stage this extravagant but amusing piece will tax the ingenuity of the English adapter. The piece is well acted by the company, which is scarcely up to its old reputation.

'MY LADY OF ROSEDALE' is the title bestowed upon Mr. Comyns Carr's adaptation of 'La Châtelaine' forthcoming at the New Theatre. In addition to Sir Charles Wyndham and Miss Mary Moore, Miss Gertrude Kingston, Miss Lettice Fairfax, and Mr. Alfred Bishop will be included in the cast.

It is futile to attempt to make a mountain of a molehill, but the action of the Censor in refusing permission to employ definitely the title 'White Slaves of London' in the case of a piece produced in Hammersmith may surely be described as frivolous and vexatious. London has white slaves in plenty.

THE production at the Garrick of Mr. Gilbert's new play will follow that of the promised alteration of 'La Robe Rouge.'

THE rehearsals at the Duke of York's of 'Captain Dieppe' are in active progress, and the production of the piece may be anticipated during the coming month.

'THE PHILANTHROPISTS,' the promised translation of 'Les Bienfaiteurs' of M. Brieux, will be produced by the Stage Society. In March the company will play Browning's 'A Soul's Tragedy' and 'Op o' my Thumb,' by Messrs. F. Fenn and Richard Price.

TO CORRESPONDENTS.—J. H. I.—A. W.—H. C. B.—L. M. J. G.—F. M.—received.
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